"NATURAL BORN KILLERS"

by

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INT. COFFEE SHOP - DAY

A coffee shop somewhere in New Mexico. MICKEY KNOX, his back turned to us, is sitting at the counter finishing a meal. We hear the PING. . .BANG. . .of a pinball machine being played OFF SCREEN.

MABEL, a waitress, comes over and fills Mickey's coffee cup.

MICKEY
What kind of pies do you have?

MABEL
Apple, pecan, cherry, and key lime.

MICKEY
Which do you recommend?

MABEL
Well, the key lime is great, but it's an acquired taste.

MICKEY
I haven't had key lime pie in ten years.

MABEL
When ya had it, did ya like it?

MICKEY
No, but that don't mean much. I was a completely different person ten years ago. Let's give key lime a day in court. And a large glass of milk.

Mabel turns to her right.

MABEL
(to someone O.S.)
Should I make that two pieces?

CAMERA PULLS BACK and we see for the first time MALLORY KNOX, Mickey's wife, sitting on a counter stool next to him. Her back is to the camera as well.

MALLORY
Nada, Rosey.

MABEL
(annoyed)
My name's not Rosey.
(points at name tag)
It's Mable.

Mabel exits FRAME.

(CONTINUED)

CONTINUED:

MALLORY
Whatever.

Mallory hops from the stool, walks over and grabs the JAR next to the cash register, then dumping out the coins on the counter, she selects a quarter.

MABEL
Hey, what the hell do you think you're doin'?

Mallory saunters past the COWBOY playing pinball. As his eyes follow Mallory, he loses his ball.

She walks to the jukebox in the back, inserts the quarter, selects a song, punches the buttons, a needle lands on a record, and a good God almighty rockabilly tune cuts through the coffee shop.

Mable brings Mickey his pie and milk.

MABEL
(to Mickey)
She ought not be doing that. That's for Jerry's kids, not rock 'n roll.

CAMERA moves around to a CU of Mickey. This is the first time we see him. As he takes a bite of green pie:

MICKEY
I can't take her anywhere.

Mallory starts doing a slow seductive fandango around the coffee shop. She's really cooking and smoking.

Pinball Cowboy and Mable are starting to wonder just who the hell these people are.

Mickey isn't paying much attention. He's too busy enjoying his pie and milk.

EXT. COFFEE SHOP - DAY

A dirty pickup truck, sporting a Confederate flag decal, pulls up to the coffee shop. SONNY, OTIS, and EARL, three tough-looking rednecks, pile out. Steam rises from beneath the pickup's hood.

EARL
Goddamn this sumbitch is runnin' hot. Y'all go inside. I'm gonna check 'er out.

INT. COFFEE SHOP - DAY

The LOUDNESS of the Rockabilly song slaps Sonny and Otis in their faces as they walk inside the door. The sexy sight of Mallory doing the ubang stomp stops them in their tracks.

SONNY
Good God almighty, what the hell is that?

OTIS
That's a bitch outta hell, son.

Otis and Sonny exchange looks.

SONNY
Take a run at 'er, kiddo.

Otis heads toward Mallory. Sonny moves over to the counter next to Mickey.

SONNY
Miller, Mabel.

MABEL
Comin' up.

Otis stands in front of Mallory, trying to copy what she's doing. Her eyes are closed at the moment, so she doesn't see him.

Mabel sets the Miller down in front of Sonny. Sonny takes a swig, enjoying the floor show.

SONNY
(to Mickey)
That's some sweet piece of meat, ain't it?

Mickey turns from his pie and looks at Sonny. His expression betrays nothing.

MICKEY
Her name's Mallory.

The needle lifts off the record. The song ends.

Mallory opens her eyes and sees Otis.

OTIS
Hells Bells! Don't stop now sugar. I'm just getting warmed up.

Otis gives her his best shit-eating grin before turning to Sonny.

CONTINUED:

Sonny gurgles out a laugh.

SONNY
Hey, I think she's sweet on you.

Otis turns to Mallory as she PUNCHES him hard in the face, spinning him around.

Sonny spews a mouthful of Highlife.

Mallory grabs the back of Otis' head and SMASHES it down on the table, cracking the linoleum.

Otis buckles, dropping to his knees.

Sonny jumps off the counter stool, but Mickey's hand clutches hold of his shoulder.

Sonny spins around toward Mickey, loaded for bear, and points his finger at him, threateningly.

Before any threat can be made, Mickey whips a large buck knife out from its sheath, and in a flash, SLICES off Sonny's finger.

Sonny's finger drops on his boot. He grabs his aching hand. Blood flows from the wound.

MICKEY
Just because my woman's mopping up the floor with your buddy is no reason for you to join in.

Mickey makes five lightning quick SLASHING SWINGS. The buck knife slips back into its sheath. At first, there seems to be no difference with Sonny. Finally, blood flows from the slices made in his face and chest. Sonny collapses.

The SHORT-ORDER COOK charges out of the kitchen at Mickey, wielding a meat cleaver and screaming.

Mickey whips out a .45 automatic from a shoulder holster inside his jacket and FIRES.

BULLET'S POV: Heading fast toward Short-Order Cook's face. It HITS. Short-Order Cook puts his hands to his face and falls to the ground, screaming.

Mickey spots Earl, who's standing outside the plate glass window. Earl's watched the whole shebang.

Earl mouths "Fuck!" He turns and runs for it.

CONTINUED: 2

Mickey hurls the knife through the plate glass window, which SHATTERS. The knife PLUNGES deep into Earl's back. He hits the ground dead.

Mickey turns to Mallory. She's sitting on top of Otis, SLAMMING his head repeatedly on the floor.

MICKEY
Honey.

Mallory looks up at Mickey. She gets off Otis and moves to Mickey's side.

Mickey trains his .45 on Pinball Cowboy, who's shaking in his cowboy boots. Mickey aims at Mable, who's clutching her coffee pot, crying.

MICKEY
(to Mallory)
Pick one.

Mallory does eanie, meanie, minie, moe, pointing back and forth from Mabel to Pinball Cowboy.

MALLORY
Eanie, meanie, minie, moe, catch a nigger by the toe. If he hollars, let him go. Eanie, meanie, minie, moe. My mom told me to pick the best one and you are it.

She ends, pointing at Mabel. Mable's crying. She screams:

MABEL
NO!

Mickey FIRES the .45. The bullet CHINKS through the coffee pot Mabel's holding and explodes, THUNKING her in the chest. She hits the floor dead.

Mickey and Mallory join hands and walk over to the Pinball Cowboy who stands in a pool of his own urine.

MALLORY
When you tell people what went on here, tell 'em Mickey and Mallory Knox did this. Understand?

Pinball Cowboy nods yes.

The two killers plant a big wet kiss on each other's mouths. Then, holding hands, Mickey and Mallory walk out of the cafe.

CREDIT SEQUENCE:

INT. COUPE DE VILLE - MOVING - DAY

Mickey and Mallory in a flashy '68 Cadillac Coupe De Ville. Duane Eddy's "REBEL ROUSER" blares on the soundtrack. The B.G. is an outrageous PROCESS SHOT. The titles splash over this image 50's style.

When this sequence is over, we CUT TO BLACK.

END CREDIT SEQUENCE

Over black screen, we hear:

CAPTAIN SQUERI
Send Scagnetti in here.

INT. POLICE STATION (SQUERI'S OFFICE) - DAY

CAMERA is positioned in the middle of the office. The door is in the middle of the frame.

JACK SCAGNETTI flings the door open and steps inside Squeri's office. Squeri's never seen.

SCAGNETTI
You wanted to see me, Capt'n?

CAPTAIN SQUERI (O.S.)
Scagnetti, go up to interrogation room C. Dewight McClusky, chairman of the prison board, is waiting to meet you. You're gonna deliver two prisoners from the county jail to Nystrom Insane Asylum in Bakersfield.

SCAGNETTI
This is bullshit. I'm a detective. You want an errand boy, call Jerry Lewis.

Scagnetti spins around and leaves the room, SLAMMING the door shut behind him. Captain Squeri shouts after him.

CAPTAIN SQUERI (O.S.)
Jack!

INT. POLICE STATION CORRIDOR - DAY

Police Detective Scagnetti walks rapidly down the hallway, wearing an old, wrinkly, black suit jacket.

PEOPLE walk by in the F.G. and B.G. Scagnetti slips an already tied tie over his head.

INT. INTERROGATION ROOM C - DAY

DEWIGHT MCCLUSKY, a man in his fifties, wearing a business suit, stands in the F.G. reading a book with his back to the door. In the B.G., Scagnetti enters the room.

SCAGNETTI
Jack Scagnetti. You wanted to see me?

McClusky turns toward Scagnetti.

MCCLUSKY
Congratulations on the Curtis Fox case, Scagnetti. You put an end to a nightmare. The ladies of this city can get to sleep again, and they have you to thank.

SCAGNETTI
Thank you, sir.

MCCLUSKY
Dewight McClusky of the California Prison Board. Take a seat, please.

Scagnetti lowers into a chair in front of table.

MCCLUSKY
(referring to book)
This is damn good reading. I'm surprised Hollywood hasn't found you. This would make a better movie than that 'Serpico' shit.

McClusky puts the book down, we see the title: "CURTIS FOX: The Capture and Death of a Serial Killer" Author Jack Scagnetti. McClusky sits on the edge of the table, facing Scagnetti. He lifts a file off the table, then tosses it in Scagnetti's lap.

MCCLUSKY
I think you'll find that good reading as well. Mickey and Mallory's file. You familiar with them?

Scagnetti opens it. It's the files, reports, and photographs of Mickey and Mallory Knox. Scagnetti's face lights up.

SCAGNETTI
Who isn't?

MCCLUSKY
You been followin' the news coverage?

(CONTINUED)

CONTINUED:

SCAGNETTI
They've been seperated since their incarceration in a couple of penitentaries---

MCCLUSKY
Susanville, Soledade.

SCAGNETTI
They've killed a shitload of inmates and guards---

MCCLUSKY
Five inmates, eight guards and one psychiatrist all in one year's time... Very good. You do keep up with the headlines.

Scagnetti nods.

MCCLUSKY
Look, our situation in a nutshell is, no prison wants 'em, no prison will take 'em. I'm even talkin' hellholes, where the warden's as hard as a bar of iron. No one wants those fuckin' assholes behind their walls, dealin' with 'em day in, day out.

SCAGNETTI
I can appreciate that.

MCCLUSKY
So can we. So the solution to our little problem is we had them deemed crazy. And we're shippin' 'em to Nystrom Asylum for the criminally insane.

SCAGNETTI
Lobotomy bay?

MCCLUSKY
You've heard of it?

SCAGNETTI
So, how do I fit into this scheme?

MCCLUSKY
The public loves you Jack... You don't mind if I call you Jack, do you?

SCAGNETTI
By all means.

CONTINUED: 2

MCCLUSKY
You're a celebrated cop. Twenty-six years on the force, a bestseller out on paperback...

McClusky grabs Scagnetti's book and reads from the back cover.

MCCLUSKY
A modern day Pat Garret. A hell bent lawman with a deadly axe to grind with maniacs.

McClusky lowers the book.

MCCLUSKY
You're a breathing icon of justice and that's why you were chosen to deliver Mr. and Mrs. Knox. We, the prison board we, knows that once you get them on the road if anything should happen, an escape attempt, an accident, a fire, anything... Jack "Supercop" Scagnetti would be there to look out for his public's best interests.

SCAGNETTI
I see.

MCCLUSKY
You write the script Jack, call it, "Showdown in Mohave: The extermination of Mickey and Mallory," whatever... Have we found our man?

Hold on Scagnetti.

CUT TO:

INT. COUNTY JAIL - CELL BLOCK CORRIDOR - DAY

SCAGNETTI'S POV: McClusky stands next to a big iron door. He BANGS on it with his fist. We stay on Scagnetti's POV through this scene.

MCCLUSKY
Pete, open it up! I'm comin' through with a visitor!

A BUZZER SOUNDS.

McClusky opens the door and we follow him down the corridor. As soon as the door opens, we can hear a female voice singing the song "Long Time Woman."

(CONTINUED)

CONTINUED:

McClusky turns to Scagnetti as they walk.

MCCLUSKY
Well, Jack, I'll tell ya, in all my years with the penal institution, and I'll tell ya that's no small number, Mickey and Mallory Knox are without a doubt the most twisted, depraved group of fucks it's ever been my displeasure to lay my eyes on. I mean, those two rat shits are a walkin' reminder of just how fucked up our system really is.

The song "Long Time Woman" is getting louder as they proceed.

SCAGNETTI (O.S.)
Who's the song bird?

MCCLUSKY
Mickey's better half herself, Mallory Knox. This little lady drowned her father in a fish tank.

INSERT: INT. A LIVING ROOM - NIGHT

CU of a home aquarium with fish swimming around. Suddenly, Mallory's FATHER'S head is shoved into the tank.

BACK TO: PRISON CORRIDOR

MCCLUSKY
While the two together burned her mother alive in her bed.

INSERT: INT. A BEDROOM - NIGHT

MEDIUM CU of Mallory's MOTHER lying asleep in bed, mouth open. What looks like a gas nozzle appears at the top of the FRAME, pouring gasoline all over her face. She coughs and gags. CAMERA PANS up and we see Mickey holding a gas can.

CU of Mallory with a lit match by her face. She tosses it in front of her. We hear the SOUNDS of Mallory's mother igniting.

BACK TO: PRISON CORRIDOR

Still SCAGNETTI'S POV:

SCAGNETTI (O.S.)
Why?

CONTINUED: 2

McClusky's still walking ahead of us.

MCCLUSKY
Because they wouldn't give them their blessing for marriage.

SCAGNETTI (O.S.)
Ain't love grand.

McClusky laughs.

MCCLUSKY
Ain't love grand. That's a good one.

Still SCAGNETTI'S POV: We look down from McClusky to Mallory's file in our hands. It contains her picture and lists her color of hair, color of eyes, height, weight, race, etc. Beneath that is a column which reads: PSYCHIATRIC REMARKS.

As we read the remarks, we hear a DOCTOR'S VOICE read aloud.

FEMALE PSYCHIATRIST (V.O.)
When pressed about the reason for the murders. . .patient became hostile. . .

INSERT: INT. A PSYCHIATRIST'S OFFICE - DAY

Looking trashy, wild, and animalistic, Mallory's a sex machine dressed in a prison gown. She sits in a chair, looking directly at the CAMERA.

MALLORY
I don't owe you a explanation! I don't owe you shit! I'm not here for your entertainment. If I don't tell you what you wanna hear, what are you gonna do? Throw me in jail? I'm already there, you stupid pigfucker. You gonna give me some more time? I've already got life. What else you got to threaten me with? Death? I'd like to see you fuckin' try. I haven't met one motherfucker here who's shown me shit!

BACK TO DEATH ROW CORRIDOR:

Still on SCAGNETTI'S POV:

We look up from the file and see McClusky's leaning against a cell door.

We hear somebody singing "Long Time Woman" inside the cell.

CONTINUED: 3

We move to McClusky, who looking into the CAMERA, gestures toward the cell.

MCCLUSKY
Here she is . . . you know her, you love her, you can't live without her . . . Mallory Knox.

We PAN from McClusky to the inside of the cell where we see Mallory, her back to us, singing and dancing.

INT. PRISON (MALLORY KNOX'S CELL) - DAY

CU of Mallory's face singing "Long Time Woman."

MALLORY
(singing)
99 years is a long, long time. Look at me, I will never be free, I'm a long time woman . . .

MCCLUSKY (O.S.)
Hey, Knox! Somebody out here wants to meet you.

Mallory just keeps on truckin'.

MALLORY
(singing)
Been workin' on the road now.
Been workin' by the sea.
Been workin' in the cane fields,
and I wanna be free . . .

MALLORY'S POV: We stare at McClusky and Scagnetti for a second. Then, like a bull, we charge/DOLLY straight at them. Mallory screams O.S. We SMASH headfirst into the bars. Mallory's POV flings up, looking at the ceiling, then falls backward.

MEDIUM TIGHT SHOT of floor, Mallory falls into FRAME, out cold.

CU on Scagnetti through the cell bars.

SCAGNETTI
Jesus Christ!

CAMERA PANS over to CU on McClusky.

MCCLUSKY
Don't worry about it. She does that all the time.

(CONTINUED)

CONTINUED:

BACK TO: Mallory on the floor, still unconscious with blood trickling down her scalp.

MCCLUSKY (O.S.)
Follow me.

INT. PRISON (LONG CORRIDOR) - DAY

CAMERA is at the end of a long corridor. McClusky and Scagnetti approach from the other end. Scagnetti's studying the files.

PHIL WURLITZER comes up behind the two men.

WURLITZER
You duckin' me, Dewight?

MCCLUSKY
Hey, Phil, how the hell are ya?

WURLITZER
(to Scagnetti)
This son of a bitch is chairman of the prison board, but it's like pullin' teeth to get him down to a prison.

MCCLUSKY
The only reason I'm here now is to set him straight, and I'm on the next flight out.
(to Scagnetti)
Jack, this is the superintendent of the jail, Phil Wurlitzer. He's the man who's got the power of the pen here.

Wurlitzer shakes hands with Scagetti.

WURLITZER
Pleased to meet ya, Jack. I read your book. I'm impressed. Good work on Curtis Fox.

SCAGNETTI
Thanks.

MCCLUSKY
From now on, you'll be dealin' with Phil. He can answer all the questions you got about the arrangements. I'm gonna be bidding you good luck and adieu in about twenty minutes. My flight back to Sacramento leaves LAX in a hour.

CONTINUED:

WURLITZER
And I want you to know, we'll all cry a river when you're gone.

They all laugh.

SCAGNETTI
What's the travelling arrangements?

WURLITZER
Well, Mickey and Mallory can't be together. So, we'll put you on one of our prison busses and you'll take Mallory first, then you'll come back for Mickey.

SCAGNETTI
And where do you keep Mickey?

WURLITZER
We got his stinkin' ass in the deepest, darkest cell in the whole place. But it just so happens that right now he's got a special visitor.

SCAGNETTI
Who?

WURLITZER
Wayne Gayle.

SCAGNETTI
(surprised)
Wayne Gayle!

INT. JAIL - VISITING AREA - DAY

WAYNE GAYLE, a young, energetic, commando journalist a'la Geraldo Rivera is sitting on the visitor side of the county jail visiting area. Wayne is alone and the visiting area is empty. Apparently some arrangement was made for the visit. Wayne has a miniature tape recorder in his hand and is testing it.

WAYNE
(into recorder)
Testing one. . .two. . .three. . . testing. . .one. . .three. . .over, over, over, Mickey Knox meeting.

Wayne shuts off the recorder, rewinds and plays it back. It works beautifully. He hits the record button and conceals the recorder in his sport coat pocket.

CONTINUED:

The door opens on the prisoner side and Mickey Knox is lead into the room by two SHERIFF'S DEPUTIES. Mickey's wearing the county jail blue jumpsuit. He has a thick and wide leather belt around his waist with a metal ring built into each side. Long sturdy chains with handcuffs on each end are wrapped across his body and through the rings, binding his his arms to his sides. His hands and feet are double cuffed.

The Deputies both have their guns drawn, ready to blow Mickey in half at the slightest provocation. For a man wrapped and bound in chains, Mickey seems strangely in control of his environment. Even restrained as he is by the symbols of society (the chains, jail, guards, guns, jumpsuit), he remains a dangerous, intimidating, and fascinating figure.

Wayne takes in the image of Mickey.

WAYNE
(to himself)
Showtime.

Mickey's roughly shoved into his seat on the prisoner's side of the glass. The Deputies move to their place, off to the side by the wall.

WAYNE
Hello, Mickey. We've never been introduced, but I'm Wayne Gayle. I don't know if you've ever heard of me or remember me. I was one of the reporters outside the courthouse during your trial---

MICKEY
Everybody knows who you are. You're famous.

Wayne pauses and retorts.

WAYNE
I could say the same thing about you.
(smiles)
I want to thank you very much for seeing me...

Mickey is silent.

WAYNE
I have a television show. It's very popular. Every week we do a profile on a different serial killer. You don't mind if I call you a serial killer, do you?

CONTINUED: 2

Mickey shakes his head no.

WAYNE
The episode we did on Mickey and Mallory was one of our most popular ones.

MICKEY
Did you ever do one on Wayne Gacy?

WAYNE
Yes.

MICKEY
Whose ratings were higher?

WAYNE
Yours.

MICKEY
How 'bout Ted Bundy? Ever do one on him?

WAYNE
Yes. Yours got the larger Nielson share.

MICKEY
Good. . .yuppie piece of shit.

WAYNE
What I'd like to do---

MICKEY
How 'bout Manson?

WAYNE
Manson beat you.

MICKEY
Yeah, it's pretty hard to beat the king.

WAYNE
We've been waiting to do a follow up episode on you for a long time. And that time has definitely come.
(pause)
I feel it's apparent to anyone who's hip to what's going on that the prison board has thrown the constitution straight out the fuckin' window.
(MORE)

CONTINUED: 3

WAYNE (cont'd)
You and Mallory may be killers, but you're not insane. You belong in a prison, not an asylum. The prison board is blatantly railroading you into a hospital for the sole purpose of turning you into vegetables. Now some people are saying, `So what?' I am not one of those people. If we avert our eyes while they do this to you, we give them permission to do it again whenever they see fit. Today they wipe clean your mind because they feel your actions are dangerous, tomorrow they wipe clean my mind because they feel what I say is dangerous. Where does it all stop?

No response from Mickey.

WAYNE
My problem Mickey, is that you don't exactly inspire empathy. I'm all alone on this. I need your help. I want what the prison board is doing to be the focus of our follow up episode. Now I have interviews with chairman of the prison board Dewight McClusky about this issue. And I'm tellin' ya, Mickey, he looks bad. The two psychologists they used for their psychiatric kangaroo court won't talk to us, which always looks bad. I have an interview with both the judge of your trial, Bert Steinsma, and the psychologist and author, Emil Reinghold, both of which discount the notion that you're insane. You put that all together, and what the state is doing becomes obvious. But the network isn't satisfied. They feel the show needs another element. It needs you. In order to put the show on the air, I need to get an interview with you. You haven't talked to the press since your trial. Now, a few days before you get transferred to an asylum, you grant an interview on television with Wayne Gayle. We're talkin' a media event here. Every son of a bitch out there with a TV set's gonna tune in to see that.
(MORE)

(CONTINUED)

CONTINUED: 4

WAYNE (cont'd)
We'll make their motives so blatant, we'll shame 'em into dropping the whole thing. At least for a little while, the publicity would keep them from just giving you and Mallory lobotomies. Well, whatta ya say?

MICKEY
Have you talked to Mallory about this?

WAYNE
She won't even see me, Mickey. Now you're not supposed to know anything about what's going on with her, but I'm gonna tell ya somethin'. Since you two've been sentenced, Mallory hasn't spoken one word.

MICKEY
She doesn't talk?

WAYNE
Not to anybody. She sings.

MICKEY
She sings? What does she sing?

WAYNE
Songs. `He's A Rebel,' `Leader Of The Pack,' `Town Without Pity,' that Dusty Springfield song `I Only Want To Be With You." That's what I hear anyway. Her behavior was the main thing the doctors' report used against you. So even if she would see me, which she won't, I couldn't put her on camera anyway. If I ask her, `Mallory, are you insane?' And she starts singing `Dead Skunk In The Middle Of The Road,' that blows our whole case.

Mickey cracks a smile.

The guards come over to take him away.

DEPUTY SHERIFF (O.S.)
Time, motherfucker!

They grab Mickey, and jerk him from the chair. Wayne stands.

WAYNE
Wait a minute, Mickey, I need an answer.

(CONTINUED)

CONTINUED: 5

Mickey doesn't respond. He just leaves with the guards.

WAYNE
(yells after him)
Just think about it. But don't think too long.

INT. MICKEY'S CELL - DAY

MEDIUM CU of Mickey curled up by his bed, writing Mallory a letter.

MICKEY (V.O.)
Dearest Mallory. My cell is so cold. At night I get the chills. I pretend you're lying next to me, holding me from behind with your leg draped over mine and your arms wrapped tightly around me. I lie in my cell. . .

DISSOLVE TO:

WIDE SHOT in cell behind Mickey. We slowly DOLLY back.

MICKEY (V.O.)
. . .and imagine kissing you. Not making love, just kissing for hours and hours on end. I remember everything about our time. I remember every joke you ever told.

CU of the letter being written over the WIDE SHOT.

MICKEY (V.O.)
I remember every secret you ever shared. Shared or revealed? I think shared is proper. I remember every single time you laughed.

ECU of Mickey, mouthing the words as he writes. We can hear Mallory's laugh - a distant haunting echo.

MICKEY
I remember every meal we ever ate. I remember your cooking. I especially remember your casseroles. I remember watching David Letterman.

We hear the echo of television laughter.

(CONTINUED)

CONTINUED:

MICKEY
I remember driving fast. . .faster, man, fast behind the wheel of the Coupe de Ville.

The sound of the Coupe de Ville swells until we...

CUT TO:

EXT. COUPE DE VILLE - NIGHT

CAMERA sits on the hood looking down at Mickey and Mallory, driving fast -- SLOW MOTION. A hurricane of wind whips through their hair. Mallory laughs wildly as she wraps her arms around Mickey and kisses.

MICKEY (V.O.)
You, baby, by my side. Your bare feet up on the dash, singing along with the radio `Needles And Pins,' `He's A Rebel,' `You're My World,' `Ring Of Fire,' `Love Grows Where My Rosemary Goes,' `Groove Me.'...

DISSOLVE TO:

EXT. COUPE DE VILLE - NIGHT

Coupe de Ville parked on the road side. Mickey is in the drivers seat with his feet on the dash watching Mallory dance on the hood of the car.

MICKEY (V.O.)
And your dancing, my God, your dancing. I lie on my bed and go over every day, every minute of our happiness. Every day take a day of our time and go through it hour by hour. I don't jump ahead either. I take it as it comes, and I live that day again. That way when I get to our first kiss...

DISSLOVE TO:

INT. A BEDROOM - NIGHT

The screen erupts with fire. Mickey and Mallory's faces appear in the flame kissing passionately.

(CONTINUED)

CONTINUED:

MICKEY (V.O.)
The killing of your parents, our wedding. . . They're not just memories. I feel that joy again...

DISSOLVE TO:

INT. MALLORY'S CELL - DAY

Not knowing where we are, CAMERA moves across a wall into a CU of Mallory.

MICKEY (V.O.)
I experience a chunk of the emotion I felt then. And I am no longer in prison. We're together again. And when my head hurts and I can remember no longer, I write you letters and send them telepathically to your heart.

When the letter is finished, Mallory gets off her bunk and goes to the middle of the cell. She starts moving her body to music only she can hear, then begins to sing the song "Groove Me" in a slow acappella, using the cell as her stage and a man who isn't there as her audience.

The song is completed in a single shot.

DISSOLVE TO:

INT. RESTAURANT - DAY

MEDIUM CU of Wayne holding a piece of paper in front of his face and reading from it out loud. We hear Wayne's VOICE over Mallory's singing before the last scene DISSOLVES.

WAYNE
(reading out loud)
'After taking a few days to reflect on your offer, I've come to the conclusion that you are one hundred percent correct. A national TV interview would be very advantageous to both Mallory and I. The only obstacle is they're shipping me out to the funny farm in four days. However, that is your problem and not mine. I feel confident you'll manage. Here's to us making television history. Sincerely, Mickey Knox.'

Wayne drops the letter down from in front of his face.

CONTINUED:

WAYNE
Am I God or what?

We now see the restaurant adorned with the standard Denny's decorum. Wayne's team is gathered in a booth that surrounds the remains of a greasy meal. In response to his last remark, they all pretend they are praying to him.

The team consists of SCOTT, the cameraman, who wears wild t-shirts (presently a t-shirt with the movie "She Devils On Wheels" splashed on the front); ROGER, the soundman, who wears wild Hawaiian shirts and Bermuda shorts; and UNRULY JULIE, Wayne's assistant, a young lady who wears Bermuda shorts, a baseball jersey, and a dark sports coat no matter how hot the weather is at any time. Roger's never seen without his recorder, Scott's never without his camera, and Unruly Julie always has her giant notebook. These disheveled film types are all in their twenties and are a marked contrast to Wayne's stylish yuppie demeanor.

Unruly Julie pops the cork on a champagne bottle. The guys hold out coffee mugs, which Julie fills. Julie, however, drinks straight from the bottle.

NOTE: This scene is to be played at a rapid fire "His Girl Friday" pace.

WAYNE
Drink up! This is a celebration. This is the day we received word we were gonna make television history. We're gonna have the first sit down, in depth interview with the most charismatic serial killer ever, one day before he's being shipped to a mental hospital for the rest of his life. This is one of those golden moments that happens maybe only four times in a lucky journalist's career. This is Wallace with Noriega, this is Elton John confessing his bi-sexuality to the Rolling Stone, this is the tearful reporting of the Hindenberg disaster, this is Truffaut setting the record straight on Hitchcock, this is a Robert Capa photo, this is Woodward and Bernstien meeting Deep Throat in an underground parking lot, this is John Reid reporting 'The Ten Days That Shook The World,' this is the hippies' bloody palms at Kent State, the Maysles brothers at Altamont, this is the Nixon/Frost interviews. . .

(CONTINUED)

CONTINUED: 2

ROGER
This is Raymond Burr witnessing the destruction of Tokyo by Godzilla.

Everybody laughs.

SCOTT
What's the schedule, mein feuhre?

As Wayne talks, Unruly Julie writes furiously in her notebook. She never speaks, just writes.

WAYNE
We got tonight and tomorrow to get our shit together. The day after that they're shippin' Mallory. That's when we do the Mickey Knox interview 'cause the next day he goes.

SCOTT
Would the network really not run it without the interview?

WAYNE
Are you kidding? The last thing they expected was Mickey Knox to get up close and personal. They wanted a follow up episode and would've taken anything I had given them. I'm not gonna tell Mickey Knox that. I'm gonna make him think his grey matter depends on it. When I told Woody and the brass about this coup, they practically shit a brick. I'm talkin' an adobe brick. They want to expand the show to a hour, and they want it on immediately.

ROGER
How immediate is immediately?

WAYNE
Next week's episode.

Wayne's team all spit out mouthfuls of champagne.

ROGER
We don't got enough footage for a hour follow up.

SCOTT
(pointing at Roger)
What he said.

(CONTINUED)

CONTINUED: 3

WAYNE
Rape and pillage the first episode, just change the order a bit. Those sons of a bitches out there ain't gonna know the difference. All that shit is just filler for the interview anyway. We film a new intro. Show some old footage from the first episode so they get a brief history of Mickey and Mallory. We introduce a new angle. . .what the prison board is up to. We see some of that new shit, then the rest of the show is the interview. Now what's so fuckin' hard about that? Oh, Julie make a note: I need Woody to get me thirty seconds of the "Live at Five" broadcast to promote next weeks show. We'll do a feed right from the jail while we're wrapping up with Mickey.

Unruly Julie scribbles in her notebook. Wayne snaps at Scott.

WAYNE
You too Scott, Betacam and a remote, keep it simple.

Scott closes his eyes in concentration, and repeats Wayne.

SCOTT
Betacam with remote and two-way comm link. Got it.
(opens eyes)
How about the interview... What camera do you want to use?

Wayne closes his eyes.

WAYNE
I see... high contrast sixteen millimeter black and white, and I mean black and white, where the black's black and the white's white. This is for prosperity, so fuck video. Film! Film! Film!

Wayne pounds on the table. CU of Unruly Julie writing in her notebook: "Film. . .film. . . film!"

WAYNE
So Unruly Julie's comin' with me and planning the interview.
(MORE)

(CONTINUED)

CONTINUED: 4

WAYNE (cont'd)
(points at Roger & Scott)
You two go down to the editing bay, take the old footage and the new footage, put it together, and see what we got. Get it into shape so when we finish the interview, we can just stick it in.

SCOTT
When do you want the assembly?

WAYNE
Tomorrow.

CUT TO:

TITLE CARD: "TOMORROW"

CUT TO:

INT. TV STATION CORRIDOR - DAY

CAMERA leads Wayne, who's talking to Unruly Julie. As they march quickly through the halls Julie writes furiously in her notebook.

WAYNE
At that point I'll ask him if he believes in God. If he says yes, I'll ask him what he thinks God would make of his actions. And is he worried about burning in hell? If he says no, I'll say, 'Well, Mickey, what do you believe in?' And hopefully, he'll say something like a live round of ammo, the expression on the face of a man he just split up the middle, Mallory's eyes, sex, drugs, and rock 'n roll. He's bound to say something provacative.

Wayne and Unruly Julie enter the video editing room. Scott and Roger are sitting at the editing bay. Everybody is wearing, and looks like they slept in, the same clothes as the night before, except Wayne, who's in another sweater and looks alert and snappy.

WAYNE
Okay, boys, let's have it.

(CONTINUED)

CONTINUED:

SCOTT
Well, basically, what we did was put part of the old show on first. . .

ROGER
But we changed the order around so it wasn't super obvious. . .

SCOTT
Then we added the new shit to the tail. . .

ROGER
So we film the interview, and we can just slap it on at the end.

Wayne and Unruly Julie grab chairs and sit.

WAYNE
Okay, let's see it.

CU of a video monitor screen. We see a show rewinding.

ROGER (O.S.)
Now we got to film a new intro for the follow up episode. But we put the intro for the first episode at the beginning temporarily so you can see it with some scope.

WAYNE (V.O)
I hear ya. Play.

CU of Roger's hand pressing a play button.

CUT TO:

Static. Then the opening slate for "AMERICAN MANIACS" fills the SCREEN.

BEGIN: "MICKEY & MALLORY'S REIGN OF TERROR"

EXT. HIGHWAY - DAY

WAYNE GAYLE is standing in the middle of an empty highway. The CAMERA looks up from the ground. With a WIDE ANGLE lens, he looks practically mythic.

Wayne speaks into the camera.

(CONTINUED)

CONTINUED:

WAYNE
Hello. Welcome to "American Maniacs." I'm your host Wayne Gayle. And this is Highway 58.

Wayne walks toward the CAMERA. We DOLLY back.

WAYNE
To some the fastest distance between point A and point B. To others a beautiful stretch of the American landscape. But to Mickey and Mallory Knox, it was a candy lane of murder and mayhem.

While we hear Wayne's narration, we see a MONTAGE of home 8mm movie footage. These are films of Mickey and Mallory living a normal life.

HOME MOVIE - Mickey shaking hands with the JUDGE who married them. Mallory stands happily by Mickey's side.

HOME MOVIE - Mallory hamming up the sex angle, as she poses by Bob's Big Boy.

HOME MOVIE - Mallory sitting on Mickey's lap at home.

HOME MOVIE - CU on Mallory asleep in bed. Mickey (holding camera) tickles her under her chin. Mallory slaps herself in the face with a handful of shaving cream.

HOME MOVIE - Mickey and Mallory posing with Santa Claus.

HOME MOVIE - Mickey being surprised on the toilet.

WAYNE (V.O.)
After living a very routine, drab, nothing out-of-the-ordinary-ever-happens kind of life, the sweethearts shocked the entire nation with a cross-country crime and murder spree that lasted only three weeks, but left ---

PHOTO: BLACK & WHITE PHOTOS of bloody victims -- MEN and WOMEN.

PHOTO: BLACK & WHITE PHOTOS of a bloodstained police chalk outline.

WAYNE (V.O.)
--- forty-eight known bodies in its wake. Including ---

(CONTINUED)

CONTINUED: 2

HOME MOVIE FOOTAGE of Mallory and her PARENTS during happier times. All three are smiling. Mallory's in the middle with her arms around them. Mallory's father is eating a chicken drumstick. Mallory takes a bite out of it while he's holding it.

WAYNE (V.O.)
--- Mallory's very own parents.

PHOTO: COLOR POSTCARD of Los Angeles.

WAYNE (V.O.)
They started their crime wave in Los Angeles.

Wayne Gayle stands in front of a Circle K convenience store. He speaks to us.

WAYNE
And they were finally apprehended here at this Circle K in St. Paul, Minnesota.

CUT TO:

EXT. CIRCLE K - DAY

This sequence is filmed in 16MM COLOR, cinema verite ala "COPS."

The CAMERA runs behind three blue windbreaker clad COPS, as they run up to the Circle K, shouting obscenities.

In front of the store three windbreaker COPS have Mickey on the ground, beating him with nightsticks. One COP lies on the ground near them, holding his hands over his face, screaming:

To the left Mallory is slugging it out with a windbreaker COP, matching each other blow for blow.

Meanwhile, the three cops we ran with reach the action and join in.

CUT TO:

MONTAGE

NEWSPAPER-- Newspaper or magazine COLOR AD for a 7/11 store.

NEWSPAPER-- Newspaper or magazine COLOR AD for a gas station.

WAYNE (V.O.)
They started off robbing 7/11 type stores and gas stations and later graduated to banks and the big time.

EXT. SUBURBAN STREET - DAY

Wayne Gayle walks down the street. The CAMERA walks with him. He speaks into the camera.

WAYNE
Mickey and Mallory's idea of an armed robbery was a little different than most. It was an assault, actually.

EXT. 7/11 STORE - DAY

Wayne interviews BISHOP, a young blonde kid with a "Flock of Sea Gulls" haircut. Bishop's name appears on the SCREEN.

BISHOP
Well. I knew that Mickey and Mallory kill everybody when they're through, except for one clerk. There were a couple of people in the store then, and I was working with Stevo. And I like Stevo, you know? But I was thinking, what could I do to make them pick me to be the clerk that gets to live?

INT. 7/11 STORE - DAY

This scene is shot through the STORE'S BLACK & WHITE VIDEO SURVEILLANCE CAMERA. The date and time of day are burned into edges of the frame.

Mickey and Mallory charge into a 7/11 store, cocking their shotguns and shouting things.

Mickey SHOOTS a CUSTOMER who lies on the ground screaming.

Mallory BLASTS a FEMALE CUSTOMER, holding a Big Gulp. She flies into the comic book rack.

Mickey points his shotgun at Bishop the store clerk and screams:

MICKEY
Money! Money! Money! Fast! Fast! Faster! Faster! Faster than that!

Bishop stuffs money in a bag as Mallory guards the door, shotgun ready.

STEVO, the other store clerk, walks in from the back room carrying boxes and wearing a walkman.

Mickey and Mallory spin around and shoot him.

(CONTINUED)

CONTINUED:

As all this mayhem happens before our disbelieving eyes, Wayne's narration happens over it.

WAYNE (V.O.)
They'd storm in with shotguns, and kill every customer in the place right off the bat.

CUT TO:

Smiling PHOTOS of other VICTIMS. We CUT from each photo to the next photo after shotgun FIRE.

EXT. BLEACHERS - DAY

Wayne Gayle sitting on football bleachers. He stares into the CAMERA for a few beats. Then, after his dramatic silence, he talks.

WAYNE
Sick, isn't it?
(mournful pause)
After killing numerous people, they would always leave one clerk alive. One clerk . . . to give them the money, and tell the tale of ---

PHOTO: BLACK & WHITE snapshot of Mickey and Mallory standing next to each other, guns in hand, smiling for the camera.

WAYNE (V.O.)
Mickey and Mallory.

PHOTO: Police Academy BLACK & WHITE snapshot of OFFICER GERALD NASH.

WAYNE (V.O)
Patrolman Gerald Nash was just one of the twelve peace officers that Mickey and Mallory murdered during their reign of terror.

PHOTO: BLACK & WHITE photo of Gerald Nash and his partner DALE WRIGLEY, dressed in their uniforms, arms around each other.

WAYNE (V.O)
Gerald and his partner Dale Wrigley were parked at . . .

PHOTO: BLACK & WHITE snapshot of donut shop.

CONTINUED:

WAYNE (V.O)
. . . this donut shop, Alfie's Donuts. When ---

Interview with Dale Wrigley. Dale's name appears below him on the SCREEN.

DALE
This '68 Cadillac Coupe De Ville pulled up about three spaces away. Gerald came walking out with our coffee and ---
(begins to tear up)
my bear claw. When the driver of the car asked him something, Gerald started giving him what looked like street directions. When he finished, the driver waved him "thanks," brought up a shotgun and ---

PHOTO: BLACK & WHITE of donut shop.

WIDER PHOTO: Alfie's donut and parking lot. On this photo, a white grease pencil circles where Gerald was shot. We hear a SHOTGUN BLAST and a SCREAM over this.

PHOTO: BLACK & WHITE of Mickey and Mallory. We hear LAUGHTER and a car PEELING OUT over this.

EXT. BLEACHERS - DAY

Wayne talks to us.

WAYNE
Apparently bored with banditry and murder, the two outlaws proved what renaissance psychopaths they really are. To break up the monotony in between bank jobs, or what have you, they started butchering whole households at random.

CUT TO: MONTAGE of newspaper front page stories and headlines of family households butchered by the Knoxs.

INT. WAYNE'S STUDIO - DAY

Wayne, dressed in a pink shirt and suspenders, talks to us in front of a blue screen that has "WAYNE GAYLE'S AMERICAN MANIACS" logo behind him.

CONTINUED:

WAYNE
Unfortunately, the story didn't end with their capture. It just became more surreal. Their subsequent trial turned into a sick circus . . .

CUT TO:

EXT. COURTHOUSE - DAY

The CAMERA captures the CROWD in front of the courthouse. They're a very mixed lot.

WAYNE (V.O)
. . . As spectators, reporters, law students, tourists, gawkers, the interested, the curious, the devoted, and the demented were drawn to the Los Angeles county courthouse like moths to a flame.

INT. WAYNE'S STUDIO - DAY

Wayne talks to us.

WAYNE
The Mickey and Mallory Knox murder trial was so event filled it made the crime spree that took place before pale by comparison. The first point was the decision of Mickey's to act as his own council. Now this in itself is not unheard of, for instance, Ted Bundy acted as his own council as well. What was unexpected was how well Mickey's performance would be.

INT. JUDGE'S DEN - DAY

Wayne interviews JUDGE BURT STEINSMA in his den at home.

WAYNE (V.O)
We spoke with Burt Steinsma, who was the preciding judge during the Knox trial.

(CONTINUED)

CONTINUED:

JUDGE STEINSMA
Mickey was surprisingly effective. When I was told I was to be the judge of this trial and then I was told Mickey Knox would be handling his own defense, I got a headache that lasted five days. But at first I breathed a sigh of relief. Mickey showed up very prepared, and proved to be an excellent amateur lawyer.

INT. WANDA BISBING'S OFFICE - DAY

Interview with state prosecutor WANDA BISBING, an attractive woman in her forties.

WAYNE (V.O)
However, this opinion isn't shared by the state's prosecutor on this case, Wanda Bisbing.

Wayne's with Bisbing.

WAYNE
Judge Steinsma said that Mickey showed up very prepared and proved to be an excellent amateur attorney.

BISBING
Oh, that's rich. Well, considering that Mickey Knox turned his court into a mockery and personally made him look like a fool, I'd say that's very benevolent of Judge Steinsma. As far as Mickey being an excellent amateur lawyer, maybe I'm old fashioned, but when I went to law school, we were taught the object was to win the case, which I did.

INT. WAYNE'S STUDIO - DAY

Wayne talks to us.

WAYNE
The nation caught fire to Mickey and Mallory fever, Mickey and Mallory mania, if you will, as the merits to Mickey's talent as a defense attorney became apparent.

(CONTINUED)

CONTINUED:

WAYNE
Law students from all ends of the country converged on Los Angeles as legal history took a new course. But that was only the lemon next to the pie. And that pie is you, the American people. That pie is the way the strangely charismatic, and make no mistake, they are charismatic, Mickey and Mallory have captured the public's interest, fear, and in some cases, admiration.

CUT TO:

EXT. COURTHOUSE STEPS - DAY

Wayne interviews three long-haired guys: CHUCK, STEVE, and JEFF.

WAYNE
What do you think of Mickey and Mallory?

CHUCK
Hot.

JEFF
Hot.

STEVE
Totally hot.

CHUCK
Mickey and Mallory's the best thing to happen to mass murder since Manson.

STEVE
Forty-eight people known. They're way cooler than Manson.

CUT TO: Wayne interviewing MORGAN and PAGE, two young girls.

WAYNE
What do you think of Mickey and Mallory?

MORGAN
Well, he's just . . . I dunno . . . charismatic.

PAGE
They're so romantic.

(CONTINUED)

CONTINUED:

CUT TO: Wayne interviewing an INTENSE COP.

INTENSE COP
I'm here to watch the judge give those two shit asses (BLEEP) the stiffest sentence the law allows. I want to see their faces when the state says "they are the worst scum sucking, degenerate, douche bag, filthy, I don't know whats ever shit (BLEEP) out.
(referring to crowd behind him)
And these assholes (BLEEP) are making heroes outta sickos. You wanna know who a hero is? You wanna know? I'll tell ya who a Goddamn hero is. Mike Griffin. Mike fuckin' (BLEEP) Griffin is who these misguided assholes (BLEEP) should be revering. You know why Mike Jerome Griffin is a hero? I'll tell ya why. Because he was killed in the line of duty. Do you want to know how he died?

WAYNE
Yes.

INTENSE COP
I'll tell you. Mike Jerome Griffin was killed in the line of duty by those two anti-heroes.

CUT TO: Wayne interviewing RUSSEL VOSSLER, Harvard law student.

WAYNE
Tell me, Mr. Vossler, how many days of the trial have you attended?

RUSSELL
Ahhh yesss, I've been fortunate enough to attend two days. Law history in the making. I've been a participant.

WAYNE
And you being a Harvard law student, what is your opinion of Mickey Knox's performance?

RUSSELL
Ahhh, Mickey's pistolero savvy in the courtroom trial rivals, dare I say, conquers that of master Melvin Belli.

(MORE)

CONTINUED: 2

RUSSELL (cont'd)
He's like a magnificent loose cannon, firing point blank in the prosecutor's face. It is my anticipation---

BACK TO: The long-haired guys, Chuck, Jeff & Steve as Wayne speaks.

WAYNE
You're talking about a man and a woman who killed innocent people.

STEVE
Don't get us wrong . . .

CHUCK
We respect human life and all.

JEFF
It's a tragedy.

STEVE
But . . . if I was a serial killer, which I'm not, but if I was, I'd be like Mickey.

CUT TO: Wayne talking with MARVIN, a black man.

MARVIN
They're like that crazy mother in the first Dirty Harry movie. Member that crazy ass mother? They're like him. Mickey and Mallory be doin' some cold-blooded shit. When I hear about some of the shit they be doin' on TV, I say "Damn, that's fucked (BLEEP) up."

BACK TO: The two young girls, Morgan & Page as Wayne speaks.

PAGE
(laughing and blushing)
We sit in the courtroom all day and try to catch Mickey's eye.

CUT TO:

INT. GOLD'S GYM - DAY

Wayne's sitting in the gym. Behind him MUSCLE MEN are working out. Their GRUNTING sounds fill the background. Wayne looks up and just OFF CAMERA to the people he's interviewing.

(CONTINUED)

CONTINUED:

WAYNE
What do you think of Mickey and Mallory?

ECU on SIMON and NORMAN HUN, two brothers/bodybuilders, in a head SHOT.

SIMON
I admire them.

NORMAN
I do, too.

WAYNE
(confused)
But how can you say that?

SIMON
They're mesmerising.

NORMAN
Hypnotizing.

SIMON
Have you seen 'Pumping Iron?'

WAYNE
Yes.

NORMAN
Then you've seen the scene where Arnold Schwartzenegger is talking to Lou Ferigno.

WAYNE
Yes.

SIMON
Through the power of the simple word---

NORMAN
And a snake-eye glare.

SIMON
---and a snake-eye glare, Arnold was able to totally psyche out any confidence Ferigno had.

NORMAN
He squashed him mentally before physcially defeating him.

SIMON
He had the edge. The mind's edge.

CONTINUED: 2

NORMAN
Mickey and Mallory have that edge.

SIMON
Only on a much grander scale.

NORMAN
They've hypnotized the nation.

SIMON
Schwartzenegger was the king of the edge before they came along.

The CU of the brothers ZOOMS back.

WAYNE
You say this and yet. . .you two are both victims of Mickey and Mallory.

SHOT has zoomed back to reveal that both Simon and Norman are in wheelchairs (their legs maimed or gone).

SIMON
Yes.

NORMAN
Yes.

WAYNE
How can you say that you 'admire' them?

NORMAN
It's like this, Wayne. Two people are standing in a dark room waiting for the other to attack. These two people can't see each other, yet they know they're there. Now, they can either stand in that dark room forever waiting until they die of boredom, or one of them can make the first move.

WAYNE
Why can't they just shake hands and be friends?

NORMAN
They can't because neither knows if the other is a deranged senseless killer like the Knoxs. So, you may as well make the first move.

WAYNE
And they made the first move?

CONTINUED: 3

NORMAN
Unfortunately, yes.

SIMON
But you see, that's okay, Wayne.

WAYNE
Why?

SIMON
They passed the `edge' along to us.

WAYNE
How so?

SIMON
By taking away our legs. Now we have to fight harder to get ahead than anyone else you'll find in this gym. Probably the whole city. They gave us the fighting spirit. Before this happened I was content. Now I'm pissed off. Now I'm half a man and I've got to work like the devil to get whole again.

WAYNE
But you'll never be whole again.

SIMON
Never is a very long time, Wayne. A word only the weak use. I'm not a sore loser. Even if I don't have a leg to stand on, I'm going to get up and fight this world until I'm on top again.

NORMAN
That's the Mickey and Mallory way.

SIMON
And that's the way of the world.

NORMAN
They're just shocking the world into remembering the primal law.

SIMON
Survival of the fittest.

WAYNE
One last question. Usually Mickey and Mallory kill all of their victims. Why did they let you two survive?

(CONTINUED)

CONTINUED: 4

The brothers pause, then turn to Wayne.

NORMAN
They had us tied down during one of their house raids, you've seen the headlines, and they were taking a chainsaws to our legs before they were gonna kill us.

SIMON
Just for fun, I guess.

NORMAN
And then Mallory stops Mickey and says, `Hey, these are the Brothers Hun.'

SIMON
Mickey stops sawin' on my leg and says, `Oh my God, I'm your biggest fan!'

NORMAN
Apparently, they've seen all our films.

SIMON
They were especially influenced by `Conquering Huns Of Neptune.'

NORMAN
So, Mallory calls 911 and they took off.

SIMON
They actually apologized.

INT. WAYNE'S STUDIO - DAY

Wayne talks.

WAYNE
The couple proved so popular that a motion picture glamorizing their exploits was made. . .

CUT TO: A POSTER for the Mickey and Mallory movie called "Thrill Killers" is shown. It has a drawing of the Movie Mickey and Movie Mallory in a romantic pose a'la "Gone With The Wind," both with guns in their hands. Around them are smaller drawings of cars, people shooting, people fighting, explosions, etc.

The adlines are: "RIPPED FROM TODAY'S HEADLINES--THE TRUE STORY OF MICKEY AND MALLORY." "THE COUPLE THAT LIVED FOR LOVE AND LOVED TO KILL."

CONTINUED:

The poster lists the credits: "Starring Jessie Alexander Warwick and Buffy St.McQueen." "Written and Directed by Neil Pope."

WAYNE (V.O)
The movie `Thrill Killers' proved to be a tremendous box office success, making stars out of the before then unknown---

CUT TO: STILLS of Movie Mickey and Movie Mallory holding weapons, posing together, creating mayhem.

WAYNE (V.O)
---actors Jessie Alexander Warwick and Buffy St.McQueen.

CUT TO:

MOVIE TRAILER FOR "THRILL KILLERS":

SHOT of Movie Mickey dressed in a fastfood uniform.

ANNOUNCER (V.O.)
Meet Mickey Knox!

MOVIE MICKEY
I'm gettin' off this minimum wage train. Break my back for you and throw away my youth for nothing. When I'm thirty, have a big wall drop down in front of me called the future. Realize I've been doin' time in a burger flippin' jail.

He rips off his uniform.

MOVIE MICKEY
Listen to me, Jimmy-dick, I want cash, lots of it, cars, fast cars! And I want it now! Not later, now! I wanna wail, baby, wail!

SHOT of Movie Mallory on her hands and knees crawling toward CAMERA.

ANNOUNCER (V.O.)
And his lovely wife Mallory.

MOVIE MALLORY
I need ya, Mickey. I gotta have ya. I'm no good for no one else. When I'm with you, I burn, baby. Burn like blue flame.

(CONTINUED)

CONTINUED: 2

SHOT of Movie Mickey and Movie Mallory driving fast and laughing their heads off.

ANNOUNCER (V.O.)
Together they're the Thrill Killers. The true story of the couple that shocked the world. . .

SHOT of the Movie Knoxs FIRING guns.

ANNOUNCER (V.O.)
. . .with a bloodlust of violence. . .

SHOT of Movie Mickey and Movie Mallory kissing.

ANNOUNCER (V.O.)
. . .and unbridled passion.

SHOT of Movie Mallory with a knife to a COP'S throat. Movie Mickey holds a shotgun.

MOVIE COP
When society catches up with you, I'd hate to be in your boots.

MOVIE MICKEY
Let me tell ya about society and its boots. It uses those boots for steppin' on people like me and her!

CUT TO:

INT. EDITING ROOM - DAY

Wayne enters an editing room where filmmaker NEIL POPE is working at a movieola.

WAYNE (V.O)
We talked with Neil Pope, writer and director of "Thrill Killers" for his take on the Mickey and Mallory phenomena.

Pope stops the movieola, turns toward the CAMERA, and greets Wayne M.O.S.

CUT INTO INTERVIEW:

(CONTINUED)

CONTINUED:

NEIL POPE
It is my belief that Mickey and Mallory Knox are a cultural phenomena that could only exist in our sexually repressed society. A flower that could only bloom amidst a grotesque fast food culture. And what I tried to do with 'Thrill Killers' was trace the root of the problem all the way down the vine to the original bad seed. Yet admidst the violence and murder and carnage, you've got the structure of a Wagnarian love story.

EXT. ALLEY - DAY

In a back alley, the conclusion of "Thrill Killers" plays out. The sound of SIRENS and CHOPPERS are nearing. Movie Mickey, shotgun in hand, runs down the alley stopping at a dumpster, where the wounded and bloody Movie Mallory sits propped up against a brick wall. On the bottom of the SCREEN, the subtitle appears: SCENE FROM "THRILL KILLERS" (1990).

MOVIE MALLORY
Mickey, honey, listen to me.

Movie Mallory holds out her hand for him to take it. He does.

MOVIE MALLORY
I can't go. I'm too fucked up.

MOVIE MICKEY
I'm not saying it's not gonna hurt, but--

MOVIE MALLORY
I can't run with you, Mickey! I really want to. If I could, I would, but I can't. I gotta stay here. But you can still get out of here.

MOVIE MICKEY
No fuckin' way! No fuckin' way!

MOVIE MALLORY
If you stay, they'll catch you, and they don't have to catch you ---

MOVIE MICKEY
No fuckin' way!

MOVIE MALLORY
Mickey, you're wasting time!

CONTINUED:

MOVIE MICKEY
I don't give a damn if a million United States marines, all whistling the halls of Montezuma, are gonna come marchin' down this alley any second. There ain't no fuckin' way in hell I'm leaving you. And that's that!

Movie Mallory grabs his hand with both of hers. She's crying.

The SIREN and CHOPPER sounds are getting closer.

MOVIE MALLORY
Mickey, my love, if you leave me, they'll catch me and take me to the hospital. If you stay, you'll make 'em kill you. Then it'd be like I killed you. I could bear anything, but I couldn't bear that. So please, please, please, please, for me, my handsome husband, run for your life.

The SIRENS and CHOPPERS draw nearer.

MOVIE MICKEY
I can't do it. You're my wife, you're my partner. A fella doesn't run when his partner can't run with him. Mallory, my angel, if I could of left ya, I'd of left ya a long time ago.

They kiss.

MOVIE MALLORY
Well, hell, if you won't leave, give me a gun so I can go out shooting.

Movie Mickey hands her his .44 Magnum from his belt.

MOVIE MICKEY
Sit tight. I'm gonna make it a little tougher for 'em.

Movie Mickey runs to the end of the alley, peers around the corner at the arriving COPS.

MOVIE MICKEY
(to himself)
Time to get naked and boogie.

Movie Mallory is out of Movie Mickey's view. She cocks the .44, then places the barrel under her chin.

(CONTINUED)

CONTINUED: 2

MOVIE MALLORY
Mickey!

Movie Mickey's busy. He doesn't turn around.

MOVIE MICKEY
Yeah baby.

MOVIE MALLORY
You made every day like kindergarten.

Movie Mallory pulls the trigger. BANG!

DOLLY down the alley to a CU on Movie Mickey as he spins around.

Movie Mallory literally blew her head clean off. Her headless body, gun in hand, remains upright in her sitting position.

Movie Mickey runs toward her, screaming her name in SLOW MOTION.

MOVIE MICKEY
Mallory!

CUT TO:

BACK TO: THE POPE INTERVIEW

WAYNE (O.S)
Why did you kill Mallory? Both of them are still alive.

NEIL POPE
It was dramatic license, no doubt. But I felt an operatic love story needed an operatic ending. The two of them kill for each other. They offer the death of their victims to each other like other lovers offer flowers or bon bons. So what more natural, what more organic, what more poetic than Mallory offering her death to Mickey? It's where it's been leading since day one. We worked it in the movie by using a what if they escaped situation. I think it works beautifully. You'd be surprised. People come up to me at the end of the movie in tears.

EXT. PARKING LOT - DAY

Actor JESSIE ALEXANDER WARWICK sits on his motorcycle and talks to the CAMERA. He's dressed in a Levi jacket, jeans, a bandana is wrapped around his head, and as he talks he bogarts a smoke. His name appears at the bottom of the SCREEN.

JESSIE
One thing about Mickey fer sure, he's definitely a man who has his moments. It was wild playin' him. It was one of those get-it-out-of-your-system performances.

INT. BUFFY ST.MCQUEEN'S HOME - DAY

This interview is SHOT in Buffy's house a'la Barbara Walters. BUFFY sits on the couch in her living room with a cat in her lap. From time to time, she sips from a coffee cup. Her name appears at the bottom of the SCREEN.

BUFFY
I didn't play Mallory, the murder. I didn't play her as a butcher. I played her as a woman in love, who also happens to murder people. I didn't want her to be at arm's length from the audience or myself. If you play her as this wild maniac, the audience never has to deal with her. If you see a decapitation in a movie, you just say 'Oh wow, a neat special effect.' Because you can't relate to a decapitation. It doesn't mean anything to anybody because it's not personal. Decapitations don't fall into most people's realm of life experiences. But if you show somebody in a movie getting a paper cut, the whole audience squirms. Because everybody can relate to a paper cut.

WAYNE (O.S.)
Did you meet the real Mallory Knox?

BUFFY
I tried to, but she wouldn't see me. But I read some letters she wrote to Mickey before the murder spree. They helped me out alot.

EXT. PARKING LOT - DAY

Jessie talks to CAMERA.

(CONTINUED)

CONTINUED:

WAYNE (O.S.)
You met Mickey Knox, didn't you?

JESSIE
Yeah, I visited him when he was up in Susanville. He's a little cerebral for my taste, but all in all, we got along.

INT. OFFICE - DAY

Wayne, sitting in a chair in front of a desk, interviews DR. REINGHOLD, who sits behind the desk.

WAYNE (V.O)
To get a psychiatric view on the strange attraction Mickey and Mallory seems to have, we talked with Doctor Emil Reinghold, noted psychologist and author.

Wayne begins his interview.

WAYNE
Can you shed some light, Doctor Reinghold, on why the public has taken a pair of sociopaths so close to their bosom?

DR. REINGHOLD
Well, for one, the media has done a tremendous job of turning the husband and wife mass murderers into celebrities. But it's the country's youth who have turned the couple into the ultimate anti-heroes. Basically, the very thing that makes them most lethal is the exact same thing that captures the public's hearts and minds -- Mickey and Mallory's operatic devotion to each other. In a world where people can't seem to make the simplest of relationships work and the slightest emotional commitment is considered devastating, Mickey and Mallory have a do-or-die romance of a Shakespearean magnitude. To the country's youth, 75 percent of which are coming from broken homes, that's appealing. They have an 'us against the world' posture which always appeals to youth. And they've taken that posture seventeen steps beyond.
(MORE)

CONTINUED:

DR. REINGHOLD (cont'd)
It's not "us against the world," it's "we're gonna kill the world." They're exciting. I read their file and I find myself turning the page like it was a paperback. Why do disillusioned youths get into Mickey and Mallory? Why do disillusioned housewives read romance novels? Why are you filming this special? Because you know as well as I do, you say `tonight at nine Charles Manson speaks,' everybody's going to tune in to hear what he says. Mickey and Mallory have shocked a country numb with violence. They've created a world where only two exist and anybody who inadvertently enters that world is murdered.

EXT. COURTHOUSE - DAY

SHOTS of the crowd.

WAYNE (V.O)
This attitude from the young towards their ultimate anti-heroes is nation wide. And spreading.

TWO LONDON TEENS

BOY and GIRL, dressed like the Knox's.

TITLE CARD: "LONDON"

LONDON BOY
You take all the great figures from the states . . . Elvis, Jack Keroac, Bukowski, James Dean, Jim Morrison, Angela Davis, Jack Nicholson, Jim Thompson, Martin Scorcese . . . add a bloody pale of nitro and you got Mickey and Mallory. They're like rebels without a cause, except they have a cause. Only nobody knows what it is.

LONDON GIRL
(screaming)
Their cause is each utter!

TWO JAPANESE TEENS a BOY and GIRL, dressed like the Knox's. They speak in Japanese, which is translated in English.

TITLE CARD: "JAPAN"

CONTINUED:

As Japanese boy and girl speak, we hear:

TRANSLATOR (V.O.)
Keep the faith, Mickey and Mallory, keep the faith.

TWO FRENCH TEENS a BOY and GIRL, dressed like the Knox's. They speak in French, and we hear the translation in English.

TITLE CARD: "FRANCE"

TRANSLATOR (V.O.)
Mickey and Mallory have a love that's L.A.M.F.

FRENCH BOY
(in English)
They are super cool!

INT. WAYNE'S STUDIO - DAY

WAYNE
And as to almost give this whole misplaced admiration scenario a cherry on the top, the rock band Redd Kross entered the charts last week at number 13 with their song "Natural Born Killers, The Saga of Mickey and Mallory."

CUT TO: A CLIP from the Redd Kross video of "Natural Born Killers."

BACK TO: WAYNE'S STUDIO

WAYNE
The third wicked twist to this story is Grace Mulberry.

CUT TO:

FRONT PAGE NEWSPAPER - Headline reads: "MICKEY AND MALLORY KILL SIX TEENS DURING SLUMBER PARTY!" In smaller bold face under it: "One Teen Escapes Killer's Clutches." On the front page is a PHOTO of the teen who escaped. It's seventeen year old GRACE MULBERRY. CAMERA moves into CU of the photo.

WAYNE (V.O)
Of the six teens murdered that night, seventeen year old Grace Mulberry was the lucky one left to tell the tale.
(MORE)

CONTINUED:

WAYNE (V.O) (cont'd)
And this haunted young lady summoned up the courage to take the stand, tell what she saw that horrible night, and then allow herself to be cross-examined by the man who killed her brother and girlfriends.

EXT. COURTHOUSE - DAY

All kinds of PEOPLE are gathered around. It's a real media event.

Grace's sedan pulls up to the courthouse. The many spectators and reporters surround the car.

Grace, HER FATHER, and BISBING emerge from the sedan, and start walking up the courthouse steps.

Microphones and cameras are thrust at her as REPORTERS ask questions.

Grace is afraid to face the crowd. Her head darts in the direction of each question, but she doesn't answer.

She remains silent and scared.

FEMALE ORIENTAL REPORTER
Miss Mulberry! How does it feel to be the only survivor of Mickey and Mallory's reign of terror?

FAT MALE REPORTER
Miss Mulberry! Has the experience marked you?

Some scruffy TRANSIENT sticks his head in Grace's face.

TRANSIENT
Did ya watch your brother get stabbed up?

WAYNE
How do you feel about Mickey cross-examining you?

Grace, her father, and Bisbing shove their way through the crowd. After Grace and her entourage enter the courthouse, we hear the cry of:

VOICE (O.S.)
Mickey and Mallory!

CONTINUED:

CAMERA whips toward the bottom of the steps as the car carrying Mickey and Mallory pulls up. The reporters race down the steps they just raced up. The Mickey and Mallory fans go apeshit.

Mickey and Mallory, handcuffed, are being led up the steps by SHERIFF'S DEPUTIES. Wayne Gayle and other reporters film them and shoot out questions. Microphones are thrust into their faces.

WAYNE
Mickey, how do you feel about cross-examining Grace Mulberry?

MICKEY
I'm keen with anticipation

FEMALE ORIENTAL REPORTER
What do you think of this turn out, Mallory?

MALLORY
I ain't never had so much fun.

A CUTE REPORTER, a Tawny Little type, steps forward.

CUTE REPORTER
Do you have any regrets?

MALLORY
Not a one.

MICKEY
Yeah, I always regretted we never got around to looking up my old history teacher, Miss Bainbridge. Now there's a big bad bitch not good for herself or nobody.

BLACK REPORTER
What's your favorite pastime?

MICKEY
You mean aside from what I'm being tried for?

Mallory playfully elbows Mickey in his ribs.

MICKEY
Oh, I'd say watching TV.

All the reporters in unison:

REPORTERS
What's your favorite show?

CONTINUED: 2

MICKEY
"Have Gun Will Travel."

CUTE REPORTER
Do you have anything to say to your fans?

MICKEY
(looking into CAMERA)
You ain't seen nothin' yet.

CUT TO:

EXT. COURTHOUSE - DAY

Wayne by himself standing on the courthouse steps.

WAYNE
(to CAMERA)
No, apparently we had not seen everything. Grace Lovelace gave her tearful testimony. Then it became Mickey Knox's turn for cross-examination.

CUT TO:

COURT SKETCHES: An artist SKETCH of Mickey cross-examining Grace on the stand.

BISBING (V.O.)
Grace was terrified of Mickey. You have to understand most of their victims were normal people with normal lives that nothing out of the ordinary ever happens to.

COURT SKETCH of Mickey looking like the devil himself.

BISBING (V.O.)
Then out of the blue, they're dealing with the devil incarnate. It was extremely difficult for us to find survivors who would take the stand and testify when they knew Mickey would be cross-examining them.

COURT SKETCH of terrified Grace. CAMERA closes in Grace's face.

(CONTINUED)

CONTINUED:

BISBING (V.O.)
Grace was every bit as terrified, every bit as haunted. But she felt her brother Tim and her five girlfriends were counting on her.

CUT TO:

INT. COURTROOM - DAY

COURT SKETCH - CU of Grace staring intently. CAMERA widens to include Bisbing standing before the bench as Mickey sits with Mallory at the defense table. Judge Steinsma looks down at Grace. The distinct sounds of a court in session can be heard in the B.G.

The color of the scene FADES to Black & White as the CAMERA cranes up to reveal the COURT ARTIST drawing while court is in session.

OFF SCREEN: Bisbing is wrapping up her examination of Grace who is at the witness stand. Judge Steinsma resides at his bench.

CAMERA dollies into a MED. OVERHEAD TWO-SHOT of Mickey and Mallory who are sketching on a pad of paper. CAMERA reveals the drawing of a man stabbing a woman. Mickey is doing the actual drawing, but every once and a while Mallory takes the pencil and adds some touches, as Grace finishes her tearful testimony.

BISBING (O.S.)
No further questions, your honor.

An emotional pause, then silence.

JUDGE STEINSMA (O.S.)
Would you care to cross examine the witness, Mr. Knox?

Mickey scratches out the drawing. Still holding the pencil he stands and leaves frame.

MICKEY (O.S.)
As a matter of fact, your honor, I would.

NOTE: The following scene is to be played with EXTREME CLOSE UPS. Not once is the courtroom seen in detail. However courtroom sound can be heard vividly in the B.G.

CU of Mallory, who grins at Mickey like a Cheshire cat.

CU of Grace's eyes as they look downward.

(CONTINUED)

CONTINUED:

CU of Judge Steinsma as he shuffles paper on his bench.

CU of Mickey's feet crossing the court floor.

CU of Bisbing as her eyes follow Mickey across the court. Mickey enters the frame, with a pencil pressed to his lips in thought. Mickey is looking straight into the CAMERA.

Mickey's POV of Grace sitting on the witness stand, staring into her lap.

ECU of Grace's finger rolling a large, male-style, High School class ring around her palm.

CU of Mickey glancing to the ring. Mickey smiles.

Mickey's POV of Grace as she pulls from a reserve of strength. Clenching the ring tight in her fist, her eyes come up and lock hatefully on Mickey.

CU Mickey as he walks forward towards Grace.

MICKEY
That's one helluva story, Miss Mulberry.

CU of Grace.

GRACE
Yes. It is.

At this point Mickey begins to pace from right to left, but always remaining in CU.

MICKEY
Grace... I hope you don't mind if I call you Grace...

BACK TO: Grace as we DOLLY from a MED CU into an ECU.

MICKEY
Grace. I'd like to talk to you about your late brother Tim, if you feel up to it.

CONTINUE DOLLY: Once locked onto her eyes, her head drops forward and we...

CUT TO:

INT. GRACE'S HOME - NIGHT

ECU of Grace's eyes as her head is pulled back into frame. Her eyes are wide with fear. The CAMERA pulls back to reveal a gag in her mouth and a knife pressed against her throat.

She's back at the night of the murder.

Mickey's wearing a black leather jacket over a white t-shirt, which is covered with blood. Blood is smeared on his face, and he's holding a knife pressed to his lips, also covered with blood. But he's walking and talking with the same manner and poise as in the courtroom.

MICKEY
Grace... I hope you don't mind if I call you Grace...

TWO SHOT revealing that Grace is bound and gagged with Mallory right behind her, holding the knife and cracking gum.

MALLORY
Naw, she don't mind.

MICKEY
Grace. I'd like to talk to you about your murdered brother Tim, if you feel up to it.

CUT TO:

INT. COURTROOM - DAY

CU of Grace in a daze.

MICKEY (O.S.)
Did you get along?

Mickey waits for an answer that doesn't come.

MICKEY
Miss Mulberry?

Back to Grace.

GRACE
More or less.

MICKEY
More or less...

BACK TO: Mickey.

MICKEY
What do you mean by that?

(CONTINUED)

CONTINUED:

BACK TO: Grace.

GRACE
Well, he's my older brother. When we were growing up, there were times we could of very well done without each other. But when it counted, we were close.

CU of Bisbing listening. Grace is doing better than she thought.

CAMERA PANS from shadows to find Mickey, the pans continues through his line.

MICKEY
I'd like to talk about Tim's martial arts abilities. How long had he been studying?

PAN CONTINUES back into shadows, then 180 degrees to find Grace.

GRACE
He started when he was in the seventh grade, so that would make it nine years.

PAN CONTINUES back into shadows, then...

DISSOLVE TO:

INT. MARTIAL ARTS SCHOOL - DAY

CAMERA PANS from darkness into a well lit martial arts class room in full session. TIM MULBERRY an expert martial artist is competing against a lessor opponent while their master looks on.

CAMERA PANS back into darkness.

DISSOLVE TO:

INT. COURTROOM - DAY

CAMERA PANS from darkness and locks on a CU of Mickey.

MICKEY
When you study the martial art, they give out belts that come in different colors to signify what level you're at in your training. Am I correct on that point?

(CONTINUED)

CONTINUED:

GRACE
Yes, you are.

MICKEY
What was the color of Tim's belt?

GRACE
The style of fighting that Tim studied didn't believe in belts.

MICKEY
Is that a fact? Well then, Grace, could you tell us what form of martial arts it was that Tim was schooled in?

GRACE
Tim studied several styles, but his favorite was Jeet Kune Do.

MICKEY
Jeet Kune Do... Now I did some research on that form of fighting, and I found out that Jeet Kune Do was a style developed by Bruce Lee. Did you know that?

GRACE
Yes, I did. That's why Tim studied it. Because it was Bruce Lee's fighting style.

CU of COURT CLERK'S HANDS typing in SLOW MOTION.

MICKEY
Now, while I freely admit total ignorance on the subject, I have heard of Bruce Lee. And I was under the impression that Bruce Lee was one of the, if not the greatest fighter in the history of martial arts.

GRACE
That's what Tim said.

MICKEY
So, I think it would be safe to say that anybody who studied the fighting style that Bruce Lee, arguably the greatest martial artist of all times, developed for nine years, that would be a fella who could defend himself. Would you describe Tim that way, Grace?

(CONTINUED)

CONTINUED: 2

GRACE
Yes, I would.

Mickey points at Grace with the pencil in his hand.

MICKEY
Point of fact, weren't Tim's hands registered as lethal weapons?

GRACE
Yes, they were.

CU of Mickey's hand holding the pencil.

MICKEY
That means his hands are considered a weapon like a gun or a knife. Am I correct on that point?

GRACE
Yes, you are.

CU of Mallory cracking a slight smile.

MICKEY
Yet, in your testimony just now, you described that Tim...

CAMERA moves into a tight CU of Grace. Her eyes widen.

MICKEY (O.S.)
...kicked me four times in the head.

CUT TO:

INT. GRACE'S HOME - NIGHT

INSERT: The night of the murder. Tim cuts loose and hammers Mickey with four punishing kicks to the head.

CUT TO:

INT. COURTROOM - DAY

CU of Mickey.

MICKEY
And his trained martial artists kicks had little to no effect.

CUT TO:

INT. GRACE'S HOME - NIGHT

CAMERA is LOW ANGLE as Tim backs up after his attack. We notice the High School Ring he wears on his right fist as he steps into a fighting stance, ready for Mickey to drop.

Mickey, however, spits out a stream of blood, and smiles at him.

CUT TO:

INT. COURTROOM - DAY

CU of Mickey.

MICKEY
Then, after shrugging off four blows to the head like I was Superman. I lifted Tim-nine-years-of-Jeet-Kune-Do-Mulberry off the ground and threw him across the room.

Mickey, with arms raised over his head, pantomimes throwing Tim's body.

CUT TO:

INT. GRACE'S HOME - NIGHT

WIDE SHOT as Tim flies into FRAME, CRASHING into the living room wall.

CUT TO:

INT. COURTROOM - DAY

We quickly PAN down a number of items with white evidence tags on them. We stop at Mickey's Buck Knife. Mickey's hand comes into FRAME and picks up the knife.

MICKEY
Then I took...

CU of Mickey as he brings the knife into FRAME.

MICKEY
...this knife and proceeded to tear him limb from limb. And this man, whose hands are lethal weapons--

CU of Bisbing as she stands.

(CONTINUED)

CONTINUED:

BISBING
Objection, defense is intimidating the witness with the murder weapon.

JUDGE STEINSMA (O.S.)
Sustained. Mr. Knox, put the knife down.

Mickey is locked on Grace.

MICKEY (cont'd)
--had little to no defense.

GRACE
(yelling)
I don't know how you did it, but you did it!

JUDGE STEINSMA
Mr. Knox! The knife!

Mickey glances to the Judge, then slowly places the knife back on the table.

MICKEY
How do you think a human being could possibly be capable of doing something like that?

Mickey locks eyes with Grace.

GRACE
(yelling)
I don't know!

Mickey is on top of her.

MICKEY
Now... I don't believe that Grace. I think you have a definate opinion on how I was able to do those things you described. Now, I'm going to ask you again. And I want you to remember you are under oath.

Grace collects herself.

MICKEY (O.S.)
In your opinion, Miss Mulberry, how was I able to murder your brother Tim Mulberry in the manner you described?

CU of Bisbing looking on for an answer.

CONTINUED: 2

The Judge looks down at Grace.

Grace looks back into her open palm. CU of the ring.

BACK TO: Mickey bearing down on her, waiting for an answer.

BACK TO: Grace as we slowly DOLLY closer she looks up at Mickey timidly.

GRACE
(softly)
You're not human.

Mickey smiles.

GRACE
I thought about it a lot. And the only thing I could figure is that your not human.

Bisbing hides her disappointment by looking down.

Mickey straightens up as Grace continues.

GRACE
You're a vampire, or the devil, or a monster, or cyborg, or something like that. But you're not human.

Grace breaks down. Putting her hands to her head to stop the pain.

CU of Mickey smiling down at her.

CU Mallory smiling proudly at Mickey.

CU Judge Steinsma betraying no emotion looks down at Grace.

CU of Grace sobbing, she tries to collect herself by clutching the ring tighter.

Mickey rolls his pencil in his hand then CAMERA tilts up as he leans into a CU.

MICKEY
(softly)
Thank you. Grace, there is one other thing...

GRACE
(softly into her lap)
What...

Mickey smiles.

CONTINUED: 3

MICKEY
You're right.

Grace tearfully looks up and meets Mickey's demonic glare as he plunges his pencil deep into her chest. Grace's eye's go wide as Mickey's vicious attack continues.

CAMERA whips to CU of Bisbing jumping up screaming as pandemonium breaks out behind her in SLOW MOTION.

CU pencil puncturing Grace's blood soaked chest in SLOW MOTION.

CU Judge Steinsma slams his gavel while directing the Sheriff Deputies in SLOW MOTION.

CU of the Sheriff Deputies are running to Mickey in SLOW MOTION.

ECU of Grace a tear rolls out of her widen eye in SLOW MOTION.

CU of Mickey. His attack is unending in SLOW MOTION.

MED Grace goes limp. As the Sheriff Deputies reach Mickey from all sides the pencil breaks off inside Grace in SLOW MOTION.

CU the bloody eraser end of the pencil in Mickey's hand in SLOW MOTION.

SIDE ANGLE as Grace's head falls back into a CU. Her mouth plops open and as her eyelids close, they pinch out a tear that rolls down her cheek in SLOW MOTION.

CU of Mickey's torso as the Sheriff Deputies wrestle him away from Grace. Mickey still the bloody end of the pencil.

CU of Grace's hand dropping into frame and as her fist opens, the ring falls in SLOW MOTION.

CU of the ring hitting the floor and rolling out of frame.

DOLLY along side the rolling ring on the floor until it hits a shoe and stops.

ECU of Mickey's eyes looking down at his feet.

ECU of Mickey dropping the bloody pencil stub. CAMERA follows it in SLOW MOTION.

ECU of bloody pencil stub hitting the floor next to the ring in SLOW MOTION.

CU Mickey looking over to Mallory.

CU of Mallory surrounded by Sheriff Deputies. She smilles at Mickey.

CONTINUED: 4

MALLORY
Show off.

Mickey smiles and glances toward judge.

MICKEY
No further questions your honor.

Mickey turns forward still wrestling the Deputies.

Mickey's POV of a Sheriff Deputy stepping in front of him with a riot club.

DEPUTY #1
Light's out Prick.

Deputy swings the club.

CUT TO BLACK:

EXT. COURTHOUSE REAR - DAY

Mickey, dressed in county blues, is led out of the courtroom by sheriff's deputies. He's cuffed hand and leg. Reporters throw out questions, photographers shoot photos, Mickey is somewhere else, no mugging to the crowd this time.

WAYNE (V.O)
After the deadly brewhaha in the courtroom, the judge, honorable Burt Steinsma, passed down a sentence that was to make legal history.

INT. JUDGE'S DEN - DAY

Interview with Judge Steinsma in his den at home.

M.O.S. SHOT of Wayne and Judge talking.

WAYNE (V.O)
We spoke with retired Judge Steinsma at his home in Baltimore, Maryland.

The interview:

WAYNE
Was there any vengeance on your part with your unique sentence?

(CONTINUED)

CONTINUED:

JUDGE STEINSMA
Yes, unquestionably. After they did what they did in my court, any judge worth his robe will tell you the same thing. It couldn't help but affect my decision. That's why they have judges. We're supposed to be fair to a fault, but when it's showtime, we have to make a decision. That's why we don't just input all the facts into a computer for the appropriate punishment. I couldn't give them the death penalty. See, California hops back and forth on that issue. Mickey and Mallory went to court when it was out of favor, which is actually good because it leaves more room for imagination. Anybody can give somebody the chair. When you have someone who deserves to die and you can't kill them, you have to be creative. And if the bastards had let it stand, it would of been the perfect sentence. It hit 'em right where they lived. Far more punishing than the death sentence.

WAYNE
Would you please describe for our viewers what your sentence was?

JUDGE STEINSMA
Well, in a rogue's gallery of killers, Mickey and Mallory are very unique. I've seen alot of killers in my day, and they're a very cold lot. They have no more feelings about taking a person's life than squashing a tiny bug. It's all the same to them. Well, Mickey and Mallory were that "kill 'em to watch their expression change" attitude personified. Except with each other. And, since they lived only for each other, I wanted to attack that, at its very root. So, in a nutshell, my sentence was double life for each without any possibility for parole. That would be fairly standard in their case. The twist I added was that he husband and wife would have no contact or correspondence with each other for the rest of their lives. And they would never receive any word or information about the other.
(MORE)

(CONTINUED)

CONTINUED: 2

JUDGE STEINSMA (cont'd)
So, basically once the cell door slams shut, Mickey and Mallory will completely disappear from each other's life. They'll never even know when the other dies. But alas, the best laid plans of mice and men...

CUT TO:

EXT. COURTHOUSE REAR - DAY

Mallory in tears, hysterically actually, is cuffed hand to foot, and being dragged by sheriff's deputies into the prison bus. Reporters throw out questions, photographers shoot photos, TV news people capture the moment on video.

The bus pulls out onto the street.

CUT TO:

PHOTO: Mickey in prison uniform being led by guards.

PHOTO: Shot through bars of Mallory in her cell. Her back is to the camera.

WAYNE (V.O)
The sentence was never to reach that point. Because after only a year, Mickey and Mallory created so much mayhem that it was decided . . .

INSERT: FRONT PAGE NEWSPAPER: "MICKEY AND MALLORY TO BE TRANSFERRED TO ASYLUM."

WAYNE (V.O)
. . . that they were mentally ill and needed to be transferred to a state mental hospital.

CAMERA moves into the picture of Mickey and Mallory on the front page of the newspaper.

CUT TO:

PHOTO: of Dewight McClusky.

WAYNE (V.O)
We talked with Dewight McClusky, chairman of the California State Prison Board, about this curious turn of events in the Mickey and Mallory case.

INT. MCCLUSKY'S OFFICE - DAY

Wayne's interviewing McClusky.

WAYNE
Why are Mickey and Mallory being moved to an asylum? And who made the decision?

MCCLUSKY
The prison board made the decision. A board of which I belong. We're the who. The why is simple. Mickey and Mallory are mentally ill and need to be under a doctor's care, where hopefully they'll receive the help they need.

WAYNE
Mickey and Mallory were deemed competent in a mental examination before their trial. I'm confused, what's changed?

MCCLUSKY
Well, since that time, they've killed one person during their trial. And since their incarceration, they've killed one psychologist along with several guards and inmates.

WAYNE
When they were found competent before, they had already killed fifty people. Other than the fact they're a disciplinary problem, which frankly shouldn't surprise anyone, I still don't see where the situation is any different then it was before. So, I ask you again, Mr. McClusky, what's changed?

MCCLUSKY
What's changed, Mr. Gayle, is our minds. We felt they were competent a year ago. A year has passed, sir, a year where they were under close observation, day in and day out, and their behavior has led us to believe we were wrong.

WAYNE
Who is we?

MCCLUSKY
The prison board and the doctors who examined them.

(CONTINUED)

CONTINUED:

WAYNE
Were any of the doctors who made the first evaluation on the Knoxs mental state asked to re-examine them?

MCCLUSKY
Using the same doctors is not common practice.

WAYNE
I take it by your answer it was a whole new team?

MCCLUSKY
Now that you bring it up, yes. They were different men. I hadn't really thought that much about it. Since many psychiatric opinions are, by a rule, sought out for this kind of situation. What do you think normally happens? The Knoxs are assigned a family psychologist that takes care of them throughout the rest of their lives? The state doesn't work like that.

PHOTO: of DR. ALBERT RODRIGUEZ.

WAYNE (V.O)
The two psychiatric opinions the board sought were those of Albert Rodriguez. . .

PHOTO: of DR. FELIX VARGUS.

WAYNE (V.O)
. . .and Dr. Felix Vargus. Both of the good doctors, for whatever reason, refused to be interviewed.

INT. DR. REINGHOLD'S OFFICE - DAY

Back with Dr. Reinghold. He's laughing.

DR. REINGHOLD
It's a funny situation actually. If anyone besides Mickey and Mallory give a damn, what the prison board is doing would be considered an outrage. The prison board is basically saying, 'We can't handle these guys.' They've moved 'em around twice since their sentence started.
(MORE)

CONTINUED:

DR. REINGHOLD (cont'd)
They were a handful everywhere they went. Now the prisons they're at now want them outta there. But no other prison's gonna be stupid enough to take 'em. So the prison board is left scratching their heads wondering what they're gonna do. Well, what they decided to do was to set up a kangaroo medical court that found them crazy. Then they get them transferred to Nystrom Medical Asylum or Lobotomy Bay as its' referred to in the psychiatric circle. Put 'em on a strict dope and electro shock diet, and Mickey and Mallory cease to be a problem to anybody except the orderlies who clean out the bedpans, which if you want to see them get theirs, that's all well and good. But there's something being said here. Forget the immorality for a second. Forget the corruption and the skullduggery involved. What the board is saying is "we give up." Mickey and Mallory ran amuck in polite society. They were put in an alternative society and they ran amuck there, too. All the powers that be can't deal with these two kids. And whatever can't be assimilated has to be terminated.

WAYNE
So, in your opinion Mickey and Mallory are not insane?

DR. REINGHOLD
Insane, no. Psychotic, yes. A menace to living creatures, yes. But to suggest that they're insane gives the impression that they don't know right from wrong. Mickey and Mallory know the difference between right and wrong. They just don't give a damn.

FREEZE FRAME on Dr. Reinghold.

INT. EDITING BAY - DAY

Wayne's just finished viewing the show. He puts his hands on Scott and Roger's shoulders.

(CONTINUED)

CONTINUED:

WAYNE
Good work, my brothers. Fan-fuckin'-tastic! I think that interview stuff's too long, we can lose some of that. Keep the girls, keep the long hairs, keep the Hun brothers, keep the black guy, keep the movie shit, and keep the cop at the donut shop. Lose the rest. And cut the interview with the prison board fellow before that. Cut it after I ask, `I take it by your answer it was a whole new team.' Don't even let him answer. Fuck him. Then cut to me talking about the two chicken shit psychiatrists and straight into Dr. Reinghold laughing.

SCOTT
Okay.

Wayne puts his arm around Unruly Julie.

WAYNE
Children, we have a show.
(to Scott & Roger)
You two get some long well overdue sleep. 'Cause tomorrow, bright and early, county jail and then journey's end... Mickey Knox.

CUT TO:

TITLE CARD: "TOMORROW--BRIGHT AND EARLY."

INT. MICKEY'S CELL - DAY

Mickey's pacing back and forth in his cell, trying out different jokes.

MICKEY
There's this Italian guy, a French guy, and a Polish guy. And they're all talkin' about how they fuck their wives---

JUMP CUT:

(CONTINUED)

CONTINUED:

MICKEY
. . .You know, I'm gonna just rip off your dress and squeeze your titties. Then Little Red Riding Hood whips out her .357, sticks it in the Big Bad Wolf's face and says, 'No you're not. You're gonna eat me. . .just like the story says.'

JUMP CUT:

MICKEY
(with a lisp)
. . .Fairy boat! I knew things were good in here, but I didn't know we had our own Navy.

JUMP CUT:

MICKEY
. . .So this guy wants to take little Johnny's sister to the drive-in. But the mother says, 'Only if you take little Johnny along---'

JUMP CUT:

MICKEY
. . .And the Polish guy says, 'That's nothing. When I get through with my Hanna, I get up, wipe my dick on the curtain, and she hits the roof!'

JUMP CUT:

Mickey's pretending he's calming down a hysterical audience.

MICKEY
No. . .please. . .thank you. . .you're too kind. . .no. . .please. . .

INT. NEWS VAN - MOVING - DAY

Through Scott's CAMERA, we're filming this in BLACK AND WHITE - 16mm.

NOTE: Everytime we're viewing through Scott's CAMERA, we are filming handheld in 16mm BLACK AND WHITE. Until otherwise specified, the SHOTS stay in Scott's CAMERA.

Scott's filming the back of the newsvan. Roger's sitting in the back eating donuts as is Wayne. Unruly Julie's up front driving.

(CONTINUED)

CONTINUED:

WAYNE
(with mouthful of donut)
How's it working, Scotty?

SCOTT (O.S.)
Perfecto!

Roger's picking through a box of donuts. Scott PANS over to him, then slowly ZOOMS in on him.

ROGER
Where the fuck's the chocolate cream filled? Did anyone get my chocolate creme filled? If you did, it's mine.

CU of Roger, looking into CAMERA.

ROGER
I pointed at a chocolate cream filled. You saw me do it, didn't you?

Wayne starts talking. We PAN from Roger to a CU of Wayne.

WAYNE
You were there. Did you see him put it in a box?

We PAN back to CU of Roger.

ROGER
At the time, I was too busy explaining to Scott the finer points of film.

We ZOOM back to a WIDE SHOT.

SCOTT (O.S.)
Yeah, right, You know what he said? He said, Indiana Jones And The Temple Of Doom is Spielberg's best film.

Wayne starts laughing. We hear Scott laugh, too.

WAYNE
(to Roger)
You can't be serious?

ROGER
(preoccupied)
I'm as serious about that as I am about going back to that donut store, and dipping that stupid Mexican's head into the batter for forgetting my chocolate cream filled. Gimmie that other box.

CONTINUED: 2

WAYNE
Huh uh. This dozen is for Mickey.

ROGER
That dumbass probably put my chocolate cream filled in there by mistake.

WAYNE
Roger, no.

ROGER
What's the big deal? Take out my chocolate cream filled, put one of these roasted coconut---

WAYNE
Roger, do you understand what the word 'no' means? It's important we establish a rapport. Something as simple as a dozen donuts can mean the world to somebody who hasn't had a donut in a year.

ROGER
So you're giving a man who butchers whole families, little babies included, my chocolate cream filled?

Unruly Julie HONKS the horn. Wayne gets up and looks out the windshield.

WAYNE
Okay, guys, we're here. L.A. County Jail. Julie, just park in the front.

ROGER
Wayne---

WAYNE
Roger, I'm starting to get pissed. Just drop this fuckin' donut shit, and gather your gear.

The van stops. Wayne slides open the the panel door, and steps out.

EXT. LOS ANGELES COUNTY JAIL - DAY

BACK TO: COLOR 35mm.

Wayne hops out of the van and is approached by Superintendent Phil Wurlitzer who's followed by two DEPUTY SHERIFFS.

(CONTINUED)

CONTINUED:

WAYNE
(aside to Scott)
Here's the welcome wagon.

Wurlitzer reaches them and shakes Wayne's hand.

WURLITZER
Hello, Mr. Gayle. I'm Phil Wurlitzer. We talked on the phone. It's a pleasure to meet you.

WAYNE
Same here. Let me introduce my crew. Scott. . .Roger. . .and Unruly Julie . . .this is. . .I'm sorry. What's your title again?

WURLITZER
I'm the superintendent here at L.A. County Jail. Me and my deputies are who you'll be working with while you're here.

WAYNE
That sounds great. Look, I don't want any of this to intimidate you. This is not going to be a big deal. This is going to be very easy.
(to his crew)
I need to talk with Mr. Wurlitzer. You guys get your equipment ready, power up the van and confirm a transmission code for the remote. Julie, come with me.

Julie tosses the keys to Roger and shadows Wayne as he speaks confidentially to Wurlitzer.

WAYNE
The main thing I need is a big room, shut off from the population, so we can get some privacy. . .with a few electrical outlets.

INT. SUPPLY ROOM - DAY

Wayne and his crew have set up in the food supply room off from the cafeteria. Being big, roomy, and unpopulated, it's perfect for an interview. There's eight L.A. County DEPUTY SHERIFFS around the room along with Wurlitzer. Roger's setting up his sound equipment while Unruly Julie is checking her notebook.

Wurlitzer and a few Deputies talk among themselves. CAMERA moves from person to person without cutting.

CONTINUED:

WURLITZER
(to two Deputies)
This is just for an interview. I was on the set of 'Dukes Of Hazzard' once. It was a much bigger deal than this. They had a crew of maybe seventy-five people.

CAMERA moves to Wayne and Scott.

WAYNE
We're gonna be talking over here. But I want enough freedom so if I wanna get up and move around, we can.

Wayne grabs Scott and walks him to the left.

WAYNE
Take him and walk him over this way.
(pretending Scott's Mickey)
So, Mickey, killing Mallory's parents, what the hell was that all about?
(pause--to Scott)
Then maybe take him to the window.

He walks Scott to the window.

WAYNE
(pretending Scott's Mickey)
So, Mickey, if you were let outta jail today, what's the first thing you'd do?
(pause--to Scott)
Little shit like that. I don't wanna have to feel I gotta stay in the chairs. We're after a cinema verite, anything can happen, truth twenty-four times a second kindda feel.

End of single SHOT.

Wurlitzer's talking with Deputies.

WURLITZER
And when it's lunch time, they don't just go to McDonalds. They got cooks there servin' great food. Swedish meatballs. . .

Wayne walks over to Wurlitzer and Deputies.

WURLITZER
How's everything coming, Mr. Gayle?

CONTINUED: 2

WAYNE
Everything's coming along just fine. Phil, I wanted to know if I could have a small word with you.

WURLITZER
By all means.

Wayne puts his hand on Wurlitzer's shoulder. They walk around the room.

WAYNE
You met the kids I have working for me? Great bunch, aren't they?

WURLITZER
Oh yes, indeed. Top flight.

WAYNE
Scott, genius cameraman. Roger, magician with sound. Unruly Julie, I could sooner do without my arm than Unruly Julie.

WURLITZER
Is that her real name?

WAYNE
Just a little nickname. Yep, they're my kids and they're all I need. After working together these past coupla years, we're like well-oiled machinery. No, more like a Formula race car. No, scratch that one, too. What we're really like is a Swiss watch. Small, intricate, compact. . .it shouldn't work as well as it does, but it does. Because of the craftsmanship, the expertise, and the artist's loving hand.

Wayne gives Wurlitzer a moment to digest this.

WURLITZER
I see.

WAYNE
Now, Phil, I don't know if you've ever been on a set before---

WURLITZER
(proudly)
Ya know, I was.

(CONTINUED)

CONTINUED: 3

WAYNE
(acting surprised)
Really?

WURLITZER
I was on the `Dukes Of Hazzard' set about eight years ago.

WAYNE
(still acting surprised)
Well. . .small world. Well, then, you know firsthand how Hollywood does things. Lights all over the place, generators, a hundred and fifty crew members---

WURLITZER
Oh, that `Dukes Of Hazzard' show, there was probably ninety-five people there, maybe more.

WAYNE
See what I mean? It's a funny business, isn't it?

WURLITZER
It sure is.

WAYNE
They got a asshole over here.
(pointing to his left)
A asshole sitting down reading a magazine over there.
(points to his right)
A asshole perched up there.
(points straight up)
Assholes everywhere. Hey, maybe if we were doin' that kiss, kiss, bang, bang stuff we'd need all those assholes, too. What we're about is intimacy. We're about two people having a conversation. Say I was interviewing you. All I want you to worry about is what I ask you. I want a trust to develop. If you're thinking about all this. . .
(indicates the hustle and bustle of a set)
. . .you're not going to relax, a trust won't develop, we'll be talking at each other instead of to each other, there will be no chance for intimacy.

Wayne gives Wurlitzer a chance to take this in.

(CONTINUED)

CONTINUED: 4

WAYNE
That's why my crew is only three. . .an invisible three.
(switching gears)
Which brings me to what I wanted to talk to you about. I have to get Mickey Knox to relax...Mickey Knox to share what he's never shared before... Mickey Knox to open doors which 'till today have been closed. Well, how can we expect him to do that when we got Los Angeles County Deputy Sheriffs up t[illegible]

Suddenly, things get short between the two men.

WURLITZER
(snorts)
Well, just what the hell do you expect me to do?

WAYNE
Lose 'em.

WURLITZER
Mr. Gayle, do you have the slightest idea how dangerous Knox is?

WAYNE
Mr. Wurlitzer, I assure you, I am very familiar with Mickey Knox's career.

Now they're out and out angry.

WURLITZER
Since he and his wife have been in custody, they've killed---

WAYNE
Don't recite the facts to me. I'm sure I know 'em better than you do.

WURLITZER
Well, let me let you in on one fact you obviously don't know. If I were to take my men away, Mickey Knox would snap your neck like a twig.

WAYNE
One. . .I can take care of myself. I grew up in a tough neighborhood, and I've handled some pretty rough customers in my day.
(MORE)

(CONTINUED)

CONTINUED: 5

WAYNE (cont'd)
Mickey Knox doesn't scare me. Two. . .I'm a journalist, and I'm prepared to take that risk. Three. . .it ain't gonna happen. Believe me when I tell you, it is in Mickey Knox's own best interest to play this game according to Hoyle.
(pause)
Wait a minute. We've gotten into an advisary relationship here, which is not what I want.
(pause)
But seriously, Phil, look at this.

Wayne scans the room, counting the deputy sheriffs.

WAYNE
(counting)
We got one. . .two. . .three. . .four . . .five. . .six. . .seven. . .eight. I mean Jesus Christ, Phil, that's too much. Let's lose some of these guys.

WURLITZER
Wayne, if it was anybody else---

WAYNE
Phil, I'm just scared he's gonna clam up on me with all these sheriffs all over the place. They hate him. He hates them. What kindda intimacy am I gonna create with all this hate in the air. Even you and I feel it.

WURLITZER
What are we talking about?

WAYNE
Two guys?

WURLITZER
Okay. I'll take two guys off.

WAYNE
No, no, no, no, no, no, I mean only two guys.

WURLITZER
I can't do that. Five guys.

WAYNE
Three.

CONTINUED: 6

WURLITZER
I'll cut it in half. Four guys, but that's it.

INT. MICKEY'S CELL - DAY

Mickey lays on his bed with his hands behind his head.

CAMERA DOLLIES BACK to include the bars of Mickey's cell door in the F.G. as two DEPUTY SHERIFFS enter FRAME and slide it open. The deputies each carry shotguns and a shit load of chains and shackles.

DEPUTY #1
On your feet! Turn your face to the wall.

Mickey gets up.

MICKEY
Now what you're supposed to say is: `Five minutes, Mr. Knox.'

OFF SCREEN the cell door slams closed.

CUT TO:

INT. MALLORY'S CELL - DAY

CU of Mallory asleep in her bunk. The echo of Mickey's cell door wakes her with a jolt.

SCAGNETTI (O.S.)
Rise and shine, Mallory!

Mallory springs out of bed, and into a fighting stance.

CAMERA WHIP PANS to Scagnetti, inside her cell, flanked by two deputies with shotguns. The deputies are BINGHAM and WASHINGTON.

SCAGNETTI
Beautiful day for a drive, isn't it?

CUT TO:

INT. JAIL CORRIDOR - DAY

CU of Mallory's bare feet walking in front of Bingham and Washington's shiny black shoes.

(CONTINUED)

CONTINUED:

The SOUND of Mallory's bare feet slapping the concrete floor, along with the clip-clop-clip-clop of the deputies' shoes, reverberates throughout the scene.

Mallory walks slightly ahead of the two shotgun wielding deputies, when Scagnetti slips in beside her. He lights up a cigarette with his Zippo, and takes a long drag.

SCAGNETTI
It's a long trip to Bakersfield. Long and hot. Ever been to Bakersfield?

Mallory looks straight ahead.

SCAGNETTI
See, I've been there twice. And I'm not lookin' forward to goin' back. But I'm in and out. You, on the other hand, sweetheart, are gonna spend the rest of your life there. Now that's what I call cruel and inhuman punishment.

Mallory shows no emotion, just keeps on walking.

SCAGNETTI
Course you're not gonna give a shit. 'Cause when the good doctors get through givin' you the zap...
(he puts his finger next to his temple, pantomimes being electrocuted)
...You won't know where the hell you are. They'll just put you on a window sill, and water you every other day.

Mallory lets out a big yawn.

INT. SUPPLY ROOM - DAY

Wayne stands at the window speaking to Scott, Roger and Unruly Julie. On the other side of the room Wurlitzer and his entourage of deputies are yucking it up, and occasionally bursting into laughter.

WAYNE
(to his crew)
And when he gets here, its no dickin' around time. Make him up, clip a mike on him, then leave him alone. I don't want you talking to him. I don't want you getting in his face.
(MORE)

(CONTINUED)

CONTINUED:

WAYNE (cont'd)
I want you hiding behind your gear. You are invisible.

CAMERA PANS to the door as two deputies lead Mickey into the supply room. Mickey is shackled head to toe, its a wonder how he can still walk.

WAYNE
(to his crew)
Okay, break.

Wayne's team disburses.

WURLITZER
Okay, boys, lets start undoing him.

Two deputies hold shotguns to Mickey's head, while two others start unlocking the chains. As they do, Mickey looks at Wayne.

Wayne approaches Mickey.

MICKEY
(to Wayne)
Okay now, before we get started here, there's a few things we have to get clear about.

WAYNE
All right, Mickey.

MICKEY
Let's discuss it when I'm unbound.

CAMERA holds on Mickey standing still as the two deputies remove the chains.

INT. HOLDING CELL - DAY

CAMERA is inside a holding cell fixed on the cell door. The cell door is unlocked, then opened. The two deputies bring Mallory inside. Scagnetti wanders in, trailing behind.

Bingham pumps his shotgun slide and places the barrel next to Mallory's head. Washington unlocks the cuffs around Mallory's wrists.

Mallory's silent.

Scagnetti leans up against the wall, smoking his cigarette.

BINGHAM
Turn around and face the wall!

CONTINUED:

Mallory does.

Bingham and Washington move to the door.

SCAGNETTI
Wait outside for a second, fellas.

BINGHAM
We're not supposed---

SCAGNETTI
Don't worry about it.

Bingham and Washington move outside.

Scagnetti takes out his gun and tosses it to Washington. Before they can protest, Scagnetti closes the door.

Mallory stands in the middle of the cell, motionless, her back to him.

Scagnetti walks up behind her.

Mallory doesn't move.

SCAGNETTI
Want a smoke?

Mallory's steel eyes glare at Scagnetti.

SCAGNETTI
C'mon, I already lit one for you. I know you smoke.

Mallory doesn't respond. Scagnetti takes the cigarette from his mouth puts it between Mallory's lips. Hold on C.U. of Mallory.

SCAGNETTI
I was reading the file on you. You know what it said? It said during your trial, whenever they put you on the stand, no matter what they asked, your answer was always the same... "I love Mickey." It also says that when they gave you a polygraph, "I love Mickey" was the only thing you said that registered as the truth.

Scagnetti appears at the side of frame next to Mallory.

(CONTINUED)

CONTINUED: 2

SCAGNETTI
Who are you supposed to be? Squeaky Fromme? Is that it? Is Mickey your Charles Manson? Is Mickey Jesus? Is that the attraction? Or does he just got a big dick?

Scagnetti changes to Mallory's other ear.

SCAGNETTI
That's it, isn't it? Mickey's got a big donkey dick.

Scagnetti presses closer.

SCAGNETTI
Can you remember the last time you fucked? Huh? What I want you to do is close your eyes and remember... remember the last time ol' Mickey gave you the high hard one. Are ya thinkin' about it? Good. Remember it. Don't ever forget it cause it ain't never gonna happen again. Cause when they get through with all that electroshock shit they got lined up for you two, Mick's dick ain't gonna be worth shit.

Mallory spits the lit cigarette into Scagnetti's face. Scagnetti spins her around and slaps her.

SCAGNETTI
Look. You're gonna sit here for a couple hours while I finish up the arrangements. The reason they picked me to be your chaperone is they know I won't hesitate to put a bullet in you.

Scagnetti has Mallory clutched tightly by her shoulders.

SCAGNETTI
So, during our journey, if any wild hairs spring up on your ass, you'd better slap a muzzle on 'em! Fuck with me, bitch, even a little bit, you're gonna get accidentally shot! Comprende?

Mallory looks at him for a moment, then gives him a massive HEAD BUTT. As we hear the CRACKING of his nose, Scagnetti lets out a horrible scream.

EXT. HOLDING CELL - DAY

Bingham and Washington fumble with the keys to open the cell door.

INT. HOLDING CELL - DAY

Bingham and Washington burst through the door to find Scagnetti face down on the ground.

Mallory's standing, her foot pressed against the middle of Scagnetti's back, pulling his arms behind him trying to break his back. His body is bending like a branch, and he's screaming.

The two deputies proceed to BEAT the shit out of her with their with their shotguns.

Scagnetti rolls around in the B.G., holding his bloody nose, screaming.

SCAGNETTI
She broke my fucking nose! That bitch broke my nose!

Washington comes over to him and helps him up.

SCAGNETTI
(blood down his face)
She broke my nose.

WASHINGTON
I'll fix it.

He grabs Scagnetti's nose, then SNAPS it back into place. Scagnetti lets out another horrible scream, and hops up and down from the pain.

When the rush of pain passes, Scagnetti brings his hands down from his face, looking over at Mallory.

Bingham has Mallory in the corner of the cell with the shotgun barrel placed in her mouth.

CU on Scagnetti. He's a hand grenade with the pin pulled.

SCAGNETTI
Hold her, boys.

Scagnetti walks to the corner where Mallory is. The shotgun barrel's out of her mouth. Bingham and Washington stand on either side of her, holding her in place.

Scagnetti grabs a can of mace from Washington's belt, and brings it up to Mallory's face.

CONTINUED:

Mallory and Scagnetti trade looks.

Scagnetti gives her an intense blast of mace right in the face, eyes, and all down her body.

Mallory crumples to the floor, screaming in agony.

TWO SHOT of Bingham and Washington looking down at Mallory on the ground. We can hear Scagnetti still spraying her. They can't look at this anymore.

Mallory wiggles on the floor as Scagnetti continues spraying her all over her body.

CU on Scagnetti's bloody face smiling. We hear the SOUND of the can of mace running empty. It spurts to a stop.

Scagnetti rises up to the two deputies. He hands the empty can back to Washington.

SCAGNETTI
I want this filled before we leave.

The three men walk out of the holding cell, closing and locking the door behind them. We can still hear Mallory's screams of excruciating pain.

INT. SUPPLY ROOM - DAY

Mickey's sitting in a chair eating a donut. Roger's attaching a microphone to his shirt. Unruly Julie's applying make-up to Mickey's face.

MICKEY
(to Unruly Julie)
How come you never talk?

ROGER
She was born without a tongue.

MICKEY
(repulsed)
Oh my God!
(to Unruly Julie)
Sorry.

Unruly Julie shrugs her shoulders like "what ya gonna do" and continues applying pancake.

Wayne and Wulitzer talk.

WAYNE
So we got a deal. Four deputies---

CONTINUED:

WURLITZER
And me.

WAYNE
Why don't we make it three deputies and you?

WURLITZER
Why don't I have Mickey thrown back into his cell and we can forget the whole thing?

WAYNE
Chill out, Phil. Four deputies and you, I can live with that. We're about ready to go here, so let's get rid of these other assholes.

WURLITZER
Don't call my men assholes.

WAYNE
I didn't mean they were assholes. I mean if they're leaving, get 'em outta here.

Wayne leaves Wurlitzer and goes over to Scott, who's setting up a light stand.

WAYNE
Okay, Scotty, we're stuck with four of these assholes. Now I want to create the illusion that this is just Mickey and I chewin' the fat all by ourselves. So make sure you don't film these assholes. I don't want to see 'em on film ever. Oh, and "Live at Five" slated our spot as human interest which means we'll go live at just after five-thirty.

Wayne exits to reveal Mickey in B.G.

Wurlitzer's speaking with his four deputies.

WURLITZER
This asshole's tryin' to tell me what I'm gonna do in my jail. Fuck him! This nanderfuck doesn't know what he's dealin' with here, but we do. And if shit happens, he ain't gonna be responsible, we are.
(MORE)

CONTINUED: 2

WURLITZER (cont'd)
So keep your shotguns out, your fingers on the triggers, and be ready to fire at a moment's notice.

BACK TO: Mickey alone in FRAME, sitting in a chair and eating a donut. He takes a big bite.

ROGER
Say something.

MICKEY
(mouthful of donut)
What?

ROGER
Anything.

Mickey swallows the bite the donut, pauses, then recites a poem.

MICKEY
(talking in rhyme)
I stand amid the roar
Of a surf tormented shore,
And I hold within my hand
Grains of the golden sand--
How few! yet how they creep
Through my fingers to the deep,
While I weep--while I weep!
O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

Mickey bites into the donut.

MICKEY
(mouthful of donut)
How was that?

Roger joins him in FRAME and adjusts the mike.

ROGER
Ah... fine. Let me make an adjustment here, and we'll be ready to rock 'n roll. Oh... uh, the dumbass at the donut place put a chocolate cream filled I asked for in your box.

MICKEY
There's a chocolate cream filled in there?

CONTINUED: 3

ROGER
Yeah. Ya see, I ordered that special.

MICKEY
Tough titty, it's mine now.

ROGER
Look, I'll trade you.

Wayne enters FRAME.

WAYNE
Roger, enough with the fucking donuts! What did I tell you. Stop bothering Mickey, and get behind your nagra.

ROGER
(to himself)
Fine. Roger, what the hell are you doing? You're bothering the serial killer.

Roger exits FRAME.

Wayne grabs a chair and sets it in front of Mickey.

WAYNE
Sorry about that.

MICKEY
Don't worry about it.

WAYNE
We're about ready to go here. Are you ready?

MICKEY
Let's do it.

Wayne smiles and exits FRAME.

WAYNE (O.S)
Okay people! Let's start to settle down here.

CUT TO:

INT. SUPPLY ROOM - DAY (MINUTES LATER)

16mm - BLACK & WHITE

SCENE is now SHOT through Scott's CAMERA which holds a ECU of Mickey's eye.

CONTINUED:

CAMERA focuses then pulls out to include his whole face.

WAYNE (O.S.)
Are you comfortable?

Mickey looks to Wayne OFF SCREEN and nods.

WAYNE (O.S.)
Roger?

ROGER (O.S.)
Rockin'!

WAYNE (O.S.)
Scotty?

SCOTT (O.S.)
Rollin'... and speed!

WAYNE (O.S.)
Slate it.

CAMERA SLATE reading "KNOX INTERVIEW -- ROLL #1" is thrust into view and clapped. The CAMERA ZOOMS out to include Wayne in the FRAME.

WAYNE
So, Mickey, tell us what you do for fun.

MICKEY
Aside from the obvious?

Mickey breaks out laughing.

WAYNE
(not amused)
Yes. Aside from the obvious.

Mickey's laughing slowly runs its course.

MICKEY
Okay, let me see now. What do I do for fun?
(to people O.S.)
Does anybody got a smoke? You guys are drivin' me crazy with your cigarettes.
(to camera)
Sorry out there in TV land. I'm just sittin' here lookin' at these deputies smokin' up a storm, and it's really doin' it to me.

(CONTINUED)

CONTINUED: 2

A deputy comes into FRAME, hands Mickey a cigarette, then lights it. Deputy exits FRAME.

MICKEY
Much obliged. What do I do for fun? Do you want to know what I do for fun or what I did for fun?

WAYNE
What? Oh, aaahhh, what you did for fun for starters.

MICKEY
What I did for fun for starters.
(thinking)
Well, something I use to do. . .always was a lot of fun. . .
(pause)
No, scratch that. Let me think of something else. In fact, why don't we come back to that question. Ask me something else.

WAYNE
Do you miss Mallory?

MICKEY
Of course, I miss Mallory. She's my wife. I haven't seen her in a long time. What a stupid question.

WAYNE
Then was it worth it?

MICKEY
Was what worth it?

WAYNE
Was massacring all those people worth being separated from your wife for the rest of your life?

Mickey takes a drag from his cigarette.

MICKEY
Do you think up these questions or the girl with no tongue?

WAYNE
No, Mickey, I can't let you get away with that shit. Answer the question. Was it worth it? You haven't seen, heard, or smelled Mallory in a year. Was it worth it?

CONTINUED: 3

MICKEY
Was an instant of purity worth a lifetime lie? Yeah, it was.

WAYNE
Excuse me, did you say an instant of purity? What was the instant of purity? The bodies you left behind on your bloody trail?

MICKEY
That's only part of it. I mean, it's a big, big, big part. But it's only the chorus, it's not the whole song.

WAYNE
(passionately)
Please explain to me, Mickey, where's the purity that you couldn't live without in five year old Danny Hillhouse's blown off head? Where's the purity in forty-eight people who are no longer on this planet because they met you and Mallory? What's so fucking pure about that?

CAMERA ZOOMS in on Mickey's face. Mickey looks at Wayne, takes a slow drag off his cigarette.

MICKEY
Where the purity comes into play---

The image on the SCREEN begins to flutter, and then jams.

WHITE LEADER fills the SCREEN

SCOTT (V.O.)
Camera Jam! I'm sorry Wayne. God.

WAYNE (V.O.)
Fucking dammit! Mickey hold onto that thought. Reload, quick!

INT. HOLDING CELL - DAY

We're back to COLOR 35mm.

WHITE LEADER FADES to reveal the wall of the holding cell. CAMERA pans onto Mallory on the floor, splashing water on her face from the holding cell toilet. The pain has started to subside.

All wet, she lies down on the ground and sings:

(CONTINUED)

CONTINUED:

MALLORY
(singing)
Love is a hurtin' thang,
and it leaves a fiery sting.

SCOTT (V.O.)
Okay. Okay, we're up again.

WAYNE (V.O.)
Roll it. Save the slate.

CUT TO:

INT. SUPPLY ROOM - DAY

16MM - BLACK & WHITE

We're looking through Scott's CAMERA again on a new roll of film.

WAYNE
You just said an instant of purity was preferrable to a lifetime lie. I don't understand. What's so pure about forty-eight dead bodies?

MICKEY
You'll never understand. Me and you, Wayne, we're not even the same species. I used to be you. . .then I evolved. From where you're standing, you're a man. From where I'm standing, you're a ape. I'm here. . .I'm right here. . . and you. . .you're somewhere else, man. You say why? I say why not?

WAYNE
Tell me about the purity.

MICKEY
(laughing)
It's not that easy, Wayne. Donuts and a smoke only get you so far. You're gonna have to do your job.

WAYNE
(laughs)
Okay. . .okay. . .I'll buy that. We'll move on and come back later.

(CONTINUED)

CONTINUED:

MICKEY
I'm sure we will.

WAYNE
Describe Mallory.

MICKEY
Describe Mallory? Okay. She's pretty, she's got blonde hair, two eyes, two feet, two hands, ten fingers. . .

WAYNE
Don't play dumb with me, Mickey. You know what I mean. Describe Mallory.
(points at his head)
What's up here?
(points at his heart)
What's in here?

MICKEY
That's indescribable.

WAYNE
Well, riddle me this, Batman. How do you feel about the fact that you're never gonna see Mallory again?

MICKEY
(smiles)
Says who?

WAYNE
Says the United States of America.

MICKEY
(laughs)
When have they ever been right?

The crew laughs (O.S.)

MICKEY
(laughs)
Hey, just like Soupy Sales.

INT. JAIL CORRIDOR - DAY

Scagnetti walks down the hallway leading to the supply room. His face is a patchwork of medical tape, to set his broken nose. Bloody cotton protrudes from each nostril.

INT. SUPPLY ROOM - DAY

Scagnetti walks into the supply room. Mickey is explaining to Wayne "Why he's killed all those people." Scagnetti can't believe what he's seeing the entire room is in rapture.

MICKEY
... one night I was asleep, and a noise wakes me up. I thought, `Oh shit, somebody's broken in.' I didn't own a gun, so I go into the living room with a fucking umbrella. Okay, it turned out to be nothing. God made the noise. Who knows?

SCAGNETTI
(whispers)
How's it goin'?

WURLITZER
(whispers)
Shhhh! I wanna hear this.

Wurlitzer sees Scagnetti's bandaged face.

WURLITZER
What the hell happened to you?

SCAGNETTI
You should see the other bitch. What time you got?

WURLITZER
Two-thirty. Shhh...

CAMERA leaves them and travels the room, studying the faces of the deputies, Unruly Julie, Roger, and Wayne as they listen to Mickey's story.

MICKEY
But I came to the decision I need a gun. So, the next day I started off early for work, and I'm gonna stop by a gun shop and pick up a little home protection. I walked into the place and had never seen so many guns in all my life. So, I'm lookin' around, then this really nice sales guy comes up to me. His name was Warren. I'll never forget his name. He was really nice. Anyway, Warren showed me all these different models of guns. Magnums, automatics, pistols, Walters. And I ask to see a shotgun. He brings me a Mossberg pump action shotgun.
(MORE)

CONTINUED:

MICKEY (cont'd)
As soon as I held that baby in my hands, I knew what I was gonna do. It felt so good. It felt like it was a part of me. They had a mirror in the store. I looked at myself holding it, and looked so fuckin' good, I immediately bought it. Bought a bunch of boxes of ammo. Turned my car around, drove to Mallory's house, we took care of Mallory's parents, packed up the car, and we were off.

DISSLOVE TO:

SAME SCENE: SHOT through Scott's CAMERA:

MEDIUM CU on Mickey.

MICKEY
Everybody thought I'd gone crazy. The cops, my mom, everybody. But you see, they all missed the point of the story. I wasn't crazy. But when I was holding the shotgun, it all became clear. I realized for the first time my one true calling in life. I'm a natural born killer.

WAYNE
Okay, let's cut it.

BACK TO: COLOR 35mm.

WAYNE
(to Scott)
Did ya get that?

Unruly Julie hands Wayne a notebook. He starts flipping pages.

SCOTT
It's gonna be beautiful.

WAYNE
Super cool.
(to Mickey)
This is great stuff. How ya doin'?

MICKEY
I could go for a Coke.

WAYNE
(yelling)
Could I get a Coke for Mickey?

(CONTINUED)

CONTINUED: 2

WURLITZER
I'm not running out and getting that piece of shit a Coke.

WAYNE
Fine.
(to Unruly Julie)
Julie, why don't you make a food run?
(to the room)
What's around here?

DEPUTY SHERRIF
There's an In and Out Burgers about a block away on Olive. It's walking distance.

WAYNE
Okay, Julie, take everybody's order. I'll have a double double with cheese, french fries, and a large Coke.

Unruly Julie writes down Wayne's order in her notebook, then goes from person to person collecting their orders.

Scagnetti and Wultizer talk to each other.

WURLITZER
Are you all set?

SCAGNETTI
Yeah. Bus is all gassed up and ready to roll.

WURLITZER
I assigned you Bingham and Washington to go along.

In B.G., Unruly Julie takes Scott's and Roger's orders.

SCAGNETTI
Yeah, we met. They're good men.

WURLITZER
They're real Goddamn good. They'll be there for ya when ya need 'em. Where are they?

SCAGNETTI
Waitin' in the lounge.

WURLITZER
How 'bout Mallory?

(CONTINUED)

CONTINUED: 3

SCAGNETTI
Coolin' her jets in a holding cell.

Unruly Julie walks up to the two men to take their order. In the B.G., we hear the wall phone BUZZ.

SCAGNETTI
Nothing for me. I'm leavin'.

WURLITZER
Me, neither. I don't eat meat.

Unruly Julie walks away. A deputy yells for Wurlitzer.

DEPUTY SHERRIF
Capt'n!

WURLITZER
Yeah?

The deputy holds the receiver of the wall phone in his hand.

DEPUTY SHERRIF
They need you. Emergency!

Wulitzer rushes to the phone, grabs the receiver.

WURLITZER
(into phone)
Talk to me.
(pause)
Where?
(pause)
For the love of Pete. . .okay. . .okay . . .okay. Mobilize the men. I'm on my way.

CAMERA PANS away from Wurlitzer to the extremely curious evesdroppers.

CAMERA glides by all of them: Scagnetti, Wayne, Scott, Roger, Unruly Julie, and finally ends up on Mickey.

CAMERA holds on Mickey as he contemplates Wurlitzer's conversation.

OFF SCREEN the phone receiver being SLAMS down.

WURLITZER (O.S.)
I'll be a son of a bitch. There's a riot going on in the laundry room.

DEPUTY SHERRIF (O.S.)
Is it serious?

CONTINUED: 4

WURLITZER (O.S.)
It sure as hell is. They got guns, hostages, and explosives.

The room reacts.

WURLITZER (O.S.)
Jack, could you stay up here for a while?

SCAGNETTI (O.S.)
Yeah, sure.

WURLITZER (O.S.)
I'm taking one of these men. Yates, come with me.

WAYNE (O.S.)
Could we go with you and film it?

WURLITZER (O.S.)
Stay up here and finish your interview. I've got to see what the hell's going on down there before I can take responsibility for you to film there.

We hear Wulitzer and Deputy Yates walk out.

Unruly Julie walks into FRAME next to Mickey. She has her notebook.

MICKEY
I'll have a four by four. That's four patty burgers. Now they don't have that on the menu, but if you order a four by four, they'll know what you're talking about. A large Coke and two orders of fries.

When she finishes writing down Mickey's order, Julie walks off silently.

CAMERA follows Julie out the door and into...

INT. JAIL CORRIDOR - DAY

CAMERA DOLLIES with Julie as she walks down the corridor.

As DEPUTIES with shotguns and riot gear speed down the hall, the CAMERA passes Julie and speeds down the corridor, following the DEPUTIES into BLACKNESS.

CUT TO:

INT. LAUNDRY ROOM - DAY

CAMERA PANS from blackness to WIDE ANGLE of a dark jail wall masqued with shadows of prison bars. The surreal echoing sounds of a riot swell until...

A SHADOW of a PRISON GUARD stumbles into frame, followed by a MOB of other SHADOWS carrying NIGHTSTICKS and BARS.

The Mob catches the Prison Guard and beat him mercilessly before moving on.

CAMERA TILTS down to a CU of a thin stream of BLOOD crawling across the floor.

FADE TO BLACK:

INT. SUPPLY ROOM - DAY

SHOT through Scott's CAMERA:

FOCUSING on Mickey, who's standing in a MEDIUM SHOT.

MICKEY
You guys wanna hear a joke I heard?

WAYNE (O.S.)
Sure.

MICKEY
Now, I'm no comedian, but it's pretty funny. It's a Little Johnny joke. Now in the joke, Little Johnny can't talk. And Little Johnny's teenage sister asks her mother if she can out on a date.

As Mickey tells this joke, he moves around the room. Scott's CAMERA follows.

MICKEY
The mother asks, `Where's he taking you?' The sister says, `The drive-in movie.' The mother tells her she can only go if she takes Little Johnny with her. She says okay. They go to the drive-in, they come back. The mother gets Little Johnny and says, `Okay, what happened? Where did ya go?'

Mickey, as Little Johnny, draws a square in the air, and acts like he's driving.

MICKEY
Mother says, `The drive-in movie. What did they do?'

(CONTINUED)

CONTINUED:

Mickey, as Little Johnny, acts like he's kissing.

MICKEY
`They kissed. What else?'

Mickey, as Little Johnny, starts squeezing imaginary breasts.

MICKEY
(surprised)
`He felt her up? What else?'

Mickey, as Little Johnny, acts like he's undressing.

MICKEY
(dumbfounded)
`They took off their clothes? What else?'

Mickey, as Little Johnny, vigorously acts as if he's having sex.

MICKEY
`They did it? What were you doing?'

Mickey, as Little Johnny, vigorously acts as if he's jacking off.

Everybody in the room breaks up. Wayne, the boys, the deputies, even Scagnetti cracks a smile.

As Mickey was telling the joke, he stopped in front of Deputy #4 during the punchline.

While everybody's laughing, Mickey SLAMS his elbow in Deputy #4's face. Mickey grabs hold of the shotgun, rips it from Deputy #4's grasp, then BASHES him in the face three times with the butt.

Deputy #4 drops, ugly and unconscious.

Scott's CAMERA goes wild.

BACK TO: COLOR 35mm.

The other deputies react.

Mickey pumps the shotgun slide and SHOOTS, hitting Deputy #5 in the chest, BLOWING him off his feet. He lands on his back with a THUD.

Deputy #3 raises his shotgun. Mickey drops to a crouching position and FIRES, BLASTING Deputy #3 in the groin.

Deputy #3 crumples into the wall, FIRING his gun -- SLOW MOTION.

CONTINUED: 2

The stray bullet THUNKS Scott right in the chest, BLOWING him out of FRAME.

Deputy #3 drops to the floor, FIRING his shotgun straight up -- SLOW MOTION.

CU of ceiling being BLASTED.

Chunks of plaster and rock rain down on Sheriff #3.

Scagnetti has whipped out his gun and is bringing it up to fire -- SLOW MOTION.

Mickey, still crouched down, spins around toward Scagnetti -- SLOW MOTION.

Scagnetti has his gun aimed at Mickey.

Squatting, Mickey has the shotgun trained on Scagnetti.

They're positioned across from each other on opposite sides of the room.

Nobody fires.

We DOLLY past the faces of both Wayne and Roger, who are flat on the ground, scared to death.

CU on Scagnetti's face.

CU on Mickey's face.

CU on Scagnetti's finger putting pressure on the trigger, then CAMERA moves up to a CU profile of his face.

OVERHEAD SHOT of Mickey. CAMERA moves down in front of him into a CU on his face.

MICKEY
Looks like we got a Mexican standoff.

SCAGNETTI
Slide the shotgun over here, put your hands behind your head, put your forehead on the floor.

MICKEY
Or what? You'll wound me? I can blow you in half and you know it.

SCAGNETTI
I've never wounded anything in my life. I got you locked right between the eyes.

CONTINUED: 3

Mickey rises.

MICKEY
If you don't drop that toy, I'm blowin' you in half on three. So, if you got me locked, take the shot. One. . .

DOLLY in on Scagnetti's gun in F.G., past the gun, to his face.

CU of barrel of shotgun.

MICKEY (O.S.)
Two. . .

DOLLY continues closing in on Scagnetti's face.

Wayne watches, wide eyed.

ECU on Mickey's face.

MICKEY
Three!

MEDIUM SHOT on Scagnetti.

SCAGNETTI
Hold it! Don't shoot!

He CLICKS the hammer back into place on his gun, then points the gun up.

MICKEY
Open the chamber. Empty the shells.

Scagnetti does. The shells fall out.

The shells fall on the floor at Scagnetti's feet -- SLOW MOTION.

MICKEY
Toss it.

Scagnetti does.

MICKEY
Now put your hands behind your head.

Scagnetti does.

Mickey, holding the shotgun, walks up to Scagnetti. They stand, facing each other.

MICKEY
Did you ever see 'Eldorado?'

CONTINUED: 4

SCAGNETTI
What?

Mickey CLOUTS him across the face with the shotgun. Scagnetti hits the ground. Blood coughs from his broken nose.

Mickey looks at Wayne and Roger on the ground.

MICKEY
You guys stay on your bellies.

ROGER
Yes, sir.

Mickey bends over Scagnetti and takes hold of his right hand.

MICKEY
I am the most dangerous man in the world.

Mickey SNAPS the trigger finger on Scagnetti's right hand.

Scagnetti screams.

MICKEY
And when the most dangerous man in the world tells you to do something, you oughtta think twice before refusing.

Mickey SNAPS the trigger finger on Scagnetti's left hand.

Scagnetti screams.

Mickey's still bent over Scagnetti.

MICKEY
(points at Scagnetti)
You're the law.
(points at himself)
I'm the law beaker.

Scagnetti's not going to give Mickey any more trouble.

Mickey stands straight, looks toward Wayne and Roger.

MICKEY
Donut, get your camera. See if it's broke.

WAYNE
Let me check on Scott. He's hurt bad.

(CONTINUED)

CONTINUED: 5

MICKEY
Scott's dead. And unless you wanna play follow the leader, shut up and do as you're told.

Roger's checking the camera. He turns on the motor. It sounds like a lawn mower.

MICKEY
How is it?

ROGER
Not good.

MICKEY
Do you have a back up.

ROGER
It's video.

MICKEY
Even better. Wayne call your station, tell 'em we're going live a little early today. Make it happen!

CUT TO BLACK:

INT. JAIL LAUNDRY ROOM - DAY

Wurlitzer steps into the BLACK FRAME. This SCENE becomes a TRAVELING CU that never leaves Wurlitzer. Although we'll only see Wurlitzer, we can make out activity in the edges of the FRAME and we can vividly hear the SOUNDS of chaos around us.

WURLITZER
I want two men stationed in that tier, and I want men with rifles all along the walkway.

PITNEY (O.S.)
Capt'n!

Wurlitzer walks over to a table and looks down.

PITNEY (O.S.)
Here's the layout of the laundry room.

WURLITZER
Where do the air ducts lead?

PITNEY (O.S.)
Here.

(CONTINUED)

CONTINUED:

SMITHY (O.S.)
Problem is they'll hear somebody approaching that way.

PITNEY (O.S.)
We turned off the power when they took over the room.

WURLITZER
We turn it back on. The machines go back on supplying us with the cover noise we need. Smithy, do it.

SMITHY (O.S.)
Right away, Capt'n.

CAMERA follows Wurlitzer as he heads another direction.

WURLITZER
Jonesy, are the sharpshooters in place?

JONESY (O.S.)
Yes.

WURLITZER
You sure?

JONESY (O.S.)
I think---

WURLITZER
Never say you think when you know, or you know when you think.

Wurlitzer snatches a walkie talkie.

WURLITZER
(into walkie talkie)
Bergman, you in place?

BERGMAN (O.S.)
(from walkie talkie)
Sure am, Capt'n. Nothin' clean yet.

WURLITZER
(into walkie talkie)
Pass this to your team. . .the second they get a lock on a blue, they're to take the shot. Do you understand?

BERGMAN (V.O.)
(from walkie talkie)
That's a big ten-four, Capt'n.

CONTINUED: 2

Wurlitzer looks to his right.

WURLITZER
What do you think, Pitney? How much explosives do you think that they really have in there?

PITNEY (O.S.)
It's hard to say, Capt'n.

WURLITZER
Take a wild stab!

PITNEY (O.S.)
I'll say enough to destroy this wing.

WURLITZER
The entire wing?

PITNEY (O.S.)
That's my opinion.

WURLITZER
Jesus...

CUT TO:

SCREEN FILLS WITH STATIC.

INSERT TITLE CARD: "SPECIAL REPORT"

TV ANNOUNCER (V.O.)
We interupt this program to bring you a Special Report.

INT. NEWS ROOM - DAY

Title Card receeds in FRAME to expose an active news room in the B.G. News Anchor TONY CHAVEZ is lowering himself behind a desk while adjusting his earphone.

CHAVEZ
Good afternoon, I'm Tony Chavez and this is a KKTV Special Report. At this moment we are receiving preliminary reports of a hostage--
(fingering earphone)
I... I'm sorry. I'm being told that we're now taking you live to L.A. County Jail where Wayne Gayle is standing by.

CUT TO:

INT. SUPPLY ROOM - DAY

VIDEO FOOTAGE:

NOTE: The video footage is all handheld and harshly lit, until otherwise specified.

Wayne, stands alone in FRAME, moments from when we last saw him.

WAYNE
This is Wayne Gayle reporting live from the Los Angeles County Jail, where you can tell by the bloody carnage behind me that the final chapter in the book called Mickey and Mallory has not yet been written.

Mickey enters the FRAME with shotgun in hand, pushing Wayne out.

MICKEY
Thank you, Wayne, but our little movie just underwent a title change. It's now called 'The Escape of Mickey and Mallory.' Starring me, you, Mallory, and special guest accomplice, Jack-fucked-up-fingers-Scagnetti.
(into CAMERA)
Okay, Donut, move in for a close up. I want this for prosperity.

CAMERA ZOOMS into a CU of Scagnetti.

MICKEY (O.S.)
Okay, buddy boy, where ya keepin' Mallory? I know she's still here, and I know you know where. So, start talking or my first work as a director will be your death scene.

SCAGNETTI
(slightly out of it)
She's in the holding cell, on this floor.

MICKEY (O.S.)
You're taking us to that holding cell now.
(into CAMERA)
All right, Cut!

The CAMERA shuts off. SCREEN fills with STATIC.

CUT TO:

INT. NEWS ROOM - DAY

Tony Chavez speaks into CAMERA.

CHAVEZ
Ladies and gentlemen, in case you have just tuned in, it appears that a hostage situation involving Mickey Knox is developing presently at the Los Angeles County Jail. We have seen that he is armed and apparently there has been some loss of life. We will try to re-establish contact with Wayne Gayle and bring you more on this late breaking story. Please stay tuned.

INSERT TITLE CARD: "SPECIAL REPORT"

TV ANNOUNCER (V.O.)
This has been a KKTV Special Report.

CUT TO:

INT. SUPPLY ROOM - DAY

BACK TO: COLOR 35mm.

WIDE SHOT of Mickey, holding his shotgun. He walks over and grabs the shotgun from dead Deputy #5. Deputy #5 won't let go of the gun from his dead man's grip. Mickey finally yanks it loose. He extracts all the shells from the gun, picks them off the floor, and puts them in his pocket.

Mickey picks up Scagnetti's gun inserts the loose bullets and slips it into his pants.

MICKEY
Okay, Jack, this is what we're doing. Stand behind me, put your back against mine and extend your arms behind you.

Scagnetti rises, insecurely. He presses his back against Mickey's.

MICKEY
Now if I feel your back move away from mine, you're gonna be ripped apart. Got it?

Scagnetti's back to back with Mickey. His arms flank Mickey.

SCAGNETTI
Yeah.

CONTINUED:

MICKEY
Okay, Wayne, step forward.

Wayne enters FRAME. Mickey extends the shotgun.

MICKEY
Keep comin'. Put your solar plexus against the barrel.

Wayne does.

MICKEY
Grab his arms.

Wayne does and Mickey quickly binds their arms together with gaffers tape, forming a two man rind around him.

MICKEY
Either one of you two move, it's gonna be shotgun city. You understand?

WAYNE & SCAGNETTI
Yes.

Mickey tucks the tape roll into his shirt.

MICKEY
You ready, donut?

ROGER
Ready.

MICKEY
Wagons, hooaaa!

The hostage train starts moving. Wayne's walking backwards with the shotgun barrel pressed against his midsection. Scagnetti's walking back to back with Mickey and his own pistol pressed to his neck.

Roger follows with the camera.

INT. HOLDING CELL - DAY

Mallory's sitting Indian style, singing Girl Scout songs to herself, and doing the hand motions.

MALLORY
(singing)
Whataleeatcha, whataleeatcha
dodaleedo, dodaleedo.
Whataleeatcha, whataleeatcha
(MORE)

CONTINUED:

MALLORY (cont'd)
dodaleedo, dodaleedo. Simplest thing there isn't much to it.
All ya gotta do is dodaleedo it. I like the rest,
but the part I like best is
Whataleeatcha, whataleeatcha dodaleedo, dodaleedo, do
quack, quack.

The cell door opens and the hostage train of Wayne, Mickey, Scagnetti, Roger and the camera, and two DEPUTIES they picked up along the way enters the room. The hostages are all wrapped with tape.

CU on Mallory. She can't believe her eyes.

MICKEY
(to Mallory)
Honey, I'm home.

Mallory runs into Mickey's arms, passionately kissing. This kiss has been a year coming. Now they're doing something everybody told them they would never do again.

For this moment they are the only two people on earth. We enraptured, too. CAMERA does a 360 around the loving couple.

MALLORY
(in between kisses)
It's taken you so long to come to me.

CUT TO:

INT. JAIL LAUNDRY ROOM - DAY

A sheet of paper flashes through FRAME.

BAILEY (O.S.)
Here's the list of the rioters.

CAMERA TILTS to Wurlitzer reading, then looking up.

WURLITZER
Wait a minute, Bailey. Where's the list of the hostages?

BAILEY (O.S.)
I'm working on it, Capt'n.

WURLITZER
Keep on it, son.

CONTINUED:

Wurlitzer reads the list to himself as he paces.

WURLITZER
(reading the names)
Alvarado, Issacs, Julian, Martinez, Newendyke, Olvera, Pool, Ramos, Schmidt, Spivey, Walsh, Westerguard...

Wurlitzer drops into a chair, exhausted. He rubs his face with his hands.

NAPALATONI (O.S.)
Capt'n.

Wurlitzer looks up, then looks back down.

WAYNE
What is it, Napalatoni?

NAPALATONI (O.S.)
Mickey Knox is loose.

Wurlitzer looks up.

WURLITZER
What do you mean he's loose?

NAPALATONI (O.S.)
He's armed, he's killed three deputies and one of Wayne Gayle's guys. At the moment, he's hold up with Mallory Knox in her holding cell with Wayne Gayle, another TV guy, that cop fella, and two other deputies as hostages. And Capt'n, they have one of them news cameras goin' live to KKTV. They won't stop playin' it. What do you want us to do?

Wurlitzer holds a frozen look, as if a fuse has blown and his mind has shut down. If he were to open his mouth now nothing would come out. He just sits.

CUT TO:

INT. HOLDING CELL - DAY

The hostages have been cut free from each other and sit against the wall. Roger cradles the Betacam in his lap, rocking slowly as if in a trance, while Scagnetti feebly splints his broken fingers with the tape that hangs from his wrists. Wayne is standing, alert and ready for action.

(CONTINUED)

CONTINUED:

As for the two deputies, HOSTAGE DEPUTY #1 sits in anger, tight-lipped and stoic. The other, DEPUTY DUNCAN HOMOLKA is panicked and jumpy, one may never see a more nervous man.

Mickey and Mallory stand over them, with their weapons drawn.

MICKEY
Okay, we're going out that door, and we're gonna march down the hall and right out of the building.
(to Wayne)
Donut said something about a news van.

WAYNE
Yeah, we have a van.

MICKEY
Where's it parked?

WAYNE
Out front.

MICKEY
Let me have the keys.

Wayne points to Roger. Roger digs through his pocket and tosses the keys to Mickey.

WAYNE
Mickey, can I talk to you alone?

MICKEY
No.

WAYNE
This is crazy. You can't escape like this.

MICKEY
Probably not, but we're gonna give it the old college try.

WAYNE
We'll all be killed.

MALLORY
Exciting, isn't it?

Duncan begins to cry.

(CONTINUED)

CONTINUED: 2

MICKEY
Now, when we get out there, you do what we say or it's curtains. If we say move, you move. If we say left, you move left. If we say right, you move right. If we say mole, you dig a hole. Got it?

MALLORY
Are we in a big hurry?

MICKEY
You got something you want to do?

MALLORY
Yeah.

MICKEY
By all means, knock yourself out.

MALLORY
Thanks. Roll 'em, Donut.

Roger snaps up and hoists the camera to his shoulder.

VIDEO FOOTAGE:

Shot through Roger's CAMERA: IMAGE FOCUSES on Mallory as she points to Scagnetti sitting on the floor.

MALLORY
You! Stand up!

Scagnetti gulps, then rises knowing that he has fucked with the wrong woman.

Mallory walks up to him with pistol in hand.

MALLORY
You probably thought it was pretty funny, didn't ya?

She raises Scagnetti's pistol, aiming it at it's former owner. Scagnetti flinches and squirms.

MALLORY
Can you remember the last time you fucked with me? Close your eyes and remember... Are ya thinking about it? Good.

Mallory fires three shots into Scagnetti's chest.

CONTINUED: 3

Roger's CAMERA jumps, then follows the body to the floor. Roger HOLDS on Scagnetti slumped on the floor.

DUNCAN (O.S.)
Oh God! Oh God! Ohhhh. . .

MICKEY (O.S.)
We're sending out a hostage. Don't touch him!

OFF SCREEN the door is kicked open.

Roger's CAMERA whips around to witness Mickey and Mallory jumping into the corridor, BLASTING with their guns while using the hostages for shields. Roger's CAMERA moves out of the cell and...

INT. JAIL CORRIDOR (OUTSIDE THE HOLDING CELL) - DAY

There are even more DEPUTY SHERIFFS in the corridor.

CROSS FIRE whistles by as Roger dodges to catch up with the caravan.

This footage is very similar to Vietnam footage. It's shaky, real, harsh, and it captures the pandemonium of battle.

The soundtrack is a mad mixture of yelling, crying, laughing, and gunfire.

HOSTAGE DEPUTY #1 is SHOT, and discarded by Mickey.

The wild caravan runs down the hallway, FIRING behind them.

Mickey's HIT, but keeps on running and FIRING. Mallory sees this and screams.

MALLORY
Mickey!

MICKEY
Don't stop!

Roger's CAMERA runs along with them.

ROGER (O.S.)
Man, oh, man. . .this is better than Vietnam!

More DEPUTIES appear at the end of the hallway.

(CONTINUED)

CONTINUED:

Mickey and Mallory get back to back with each other, using DUNCAN as a shield in front of them and Wayne behind them. Mickey FIRES from the front, Mallory FIRES from the rear.

DUNCAN
Please don't kill me! Don't kill me...

CAMERA WHIP PANS to catch a Deputy hopping around the corner. The SCREEN FLASHES WHITE with a BLAST.

Roger's HIT, and the CAMERA goes haywire, reeling out of control, then THUNKING to the ground. Roger screams O.S.

CAMERA lies on the floor, video still transmitting. Roger rolls into FRAME screaming.

MICKEY (O.S.)
Get the camera! Get the fucking camera!

BACK TO: COLOR 35mm.

As Mickey FIRES cover for her, Mallory swipes the camera from Roger's side.

The Knoxs start running again, still holding Wayne and one last hostage.

Deputies are lying on the ground, wounded and screaming, or dead and silent.

MICKEY
(to Mallory)
This way.

INT. STAIRWELL - DAY

The caravan bursts into the stairwell. Mickey turns to Duncan, the remaining hostage deputy.

MICKEY
(to Duncan)
Where does this lead?

Duncan is hyper-ventilatting. Mickey pushes him against the wall.

MICKEY
Where!?!

DUNCAN
Th-- the ground floor.

(CONTINUED)

CONTINUED:

MALLORY
Is that the front door?

Duncan nods frantically.

MICKEY
Let's go.

Mickey grabs Duncan and the caravan starts running down the stairs. They go down a few flights.

As they run down one last flight, they find Wurlitzer and a team of DEPUTIES waiting for them on the ground floor. The deputies raise their guns.

Mallory grabs hold of Wayne, and gets behind him with one hand pressing the barrel of her gun against his temple and her other arm wrapped around his neck, holding him close to her.

MALLORY
Back off or I'll blast him! Back off or I'll blast him! Back off or I'll blast him!

None of the deputies lower their guns, but they appear less likely to start shooting.

Wayne screams.

WAYNE
Don't shoot! I beg you, don't shoot! Please, please, please. . .

Wayne continues begging.

Wurlitzer steps forward.

WURLITZER
Now Mickey, Mallory, just let me say---

MALLORY
Shut up! Don't talk, I don't wanna hear it!

WURLITZER
You have to know---

MALLORY
I said shut up. . .

Mallory quickly lowers her gun from Wayne's head and SHOOTS him in the thigh. She whips the gun back up to his head.

Wayne's screaming in pain.

CONTINUED: 2

The deputies jump back.

MALLORY
. . .and I mean shut up!

There's a bit of a silent standoff.

Tears are stream down Duncan's his face as the caravan slowly retreats back up the stairs to the next flight.

The deputies hold their present position.

CUT TO:

INT. PRISON STAIRWELL - DAY

The caravan goes up one flight, then stops. Mickey and Mallory let their two hostages sit down.

Duncan is out and out hysterical, urine stains the front of his uniform.

Mickey's pacing.

MICKEY
Think. . .think. . .think. . .

Mallory leans up against the wall, holding her side with her hand. Blood trickles out between her fingers. We now see she's been shot.

Over Duncan's impassioned clamor they can hear Wurlitzer yelling from below.

WURLITZER (O.S.)
Give up! There's no other way out!

Mickey sits down, utterly exhausted. Mallory sits down next to him. She winces in pain. He puts his arm around her.

MALLORY
Look, lover boy, we're not getting outta here. So, I say the hell with going back to our cells. Let's do a Butch Cassidy and the Sundance Kid. Run down these stairs shootin', go out in a hail of bullets, but take as many of those motherfuckers with us as possible.

Suddenly, Mickey's exhaustion lifts. He has a plan.

(CONTINUED)

CONTINUED:

MICKEY
We'll do that when all else fails.

Mickey stands.

MALLORY
Hasn't it?

MICKEY
We still got a few tricks up our sleeves.

Mickey confronts the two hostages. He points at Duncan.

MICKEY
You married?

DUNCAN
Oh, I don't wanna die...

MICKEY
Are you married? Do you have kids?

Duncan nods pathetically .

MICKEY
Good. People, we're goin' all the way to the front door. Now, the only way we're gonna get there is if they don't want to kill you two more than they want to kill us.

INSERT:

SHOTS of deputies with guns in their hands, just itching to kill Mickey and Mallory. We hear Mickey's voice over this SHOT.

MICKEY (V.O.)
Right now I find that highly unlikely. So, let's help 'em out, shall we?

BACK TO PRISON STAIRWELL:

Mickey is squatting in front of Wayne.

MICKEY
Now, say I tell those guys down there if they shoot or make a move, I'm killin' Wayne Gayle. And they shoot or make a move anyway. Now say by some freak accident, you didn't die, you live through it. What would you do?

(CONTINUED)

CONTINUED: 2

Mickey pulls the roll of GAFFER'S TAPE from his shirt and starts tearing strips of tape and sticking them to the wall.

WAYNE
What would I do? Me and my network would sue the entire Los Angeles County Sheriffs Department for flagrantly disregarding my safety. I'd go straight to my buddy, the mayor, and make sure everyone of those son of a bitches down there ends up on the unemployment line. In fact, I'd sue every man down there personally. I would make it my life's ambition to bring the LA County Jail to its knees. I would do expose after expose on the brutality, and the conditions, and the inhumanity that exists here.

Mickey tosses the tape roll to Mallory and gestures to Duncan. Mallory winks at Mickey. Mickey smiles and begins wrapping tape around the barrell of his shotgun.

MICKEY
That's what I thought. You tell them that. When we go down those stairs, I want you to scream what you just told me. 'My name is Wayne Gayle! I am the star of American Maniacs watched every week by'-- how many people?

WAYNE
On average forty million.

MICKEY
'Every week by forty million people. I am a respected journalist.' Have you won any awards?

WAYNE
Are you kidding? The Golden Globe, The Edward R. Murrow award. . .

MICKEY
'Respected journalist'-- On your knees...

Wayne kneels in front of Mickey. While Mickey speaks he props his shotgun under Wayne's chin and wraps the tape from the barrell around his neck.

(CONTINUED)

CONTINUED: 3

MICKEY
(continues)
... 'Winner of the Golden Globe and the Edward R. Murrow award among others.' Tell 'em the name of your personal lawyer, his firm, his address, and phone number. Tell 'em about the mayor and the unemployment lines. You getting the idea?

WAYNE
Yes.

Mickey stands with Wayne as he tapes his trigger hand to the stock of the shotgun.

MICKEY
Say it. Scream it. All the way out the front door and into your van. And if you stop screaming, I swear to God I'll blow your head off.

WAYNE
Got it.

Mickey grabs the camera, and lifts it to his shoulder before shouting to Duncan.

MICKEY
You! What's your name?

Duncan can't answer, Mallory has gagged him with tape. Mallory grabs Duncan by the collar and lifts him off the floor before reading his name badge.

MALLORY
Duncan... Homolka?

CUT TO:

INT. PRISON STAIRWELL (GROUND FLOOR) - DAY

Wurlitzer and the deputies are deciding their next move when they hear:

MICKEY (O.S.)
Start.

Wayne and Duncan come into view with the Knoxs behind them.

The deputies quickly raise their guns, but soon realize if they take out either Mickey or Mallory that Wayne or Duncan would die.

(CONTINUED)

CONTINUED:

Mallory's right hand is taped to the trigger and stock of the shotgun that's wrapped firmly to Duncan's neck. The pistol in her left hand is trained on Wurlitzer.

Mickey's left hand masters the shotgun leash on Wayne, while he monitors the Deputies with the CAMERA on his right shoulder.

NOTE: The following scene will intercut between VIDEO FOOTAGE and COLOR 35mm.

Wayne starts belting out his speech as Mickey focus the CAMERA on Wurlitzer. Duncan simply crys and begs for his life to be spared.

WAYNE
(yelling)
My name is Wayne Gayle! I am the star of 'American Maniacs', watched by forty million people every week! I am a respected journalist, winner of the Golden Globe Award, the Edward R. Murrow Awards among others! If anybody puts me in danger, my network will sue The Los Ageles County Sheriffs Department. My estate will sue every officer personally who fires. The network's law firm is Rowlands, Davis and Sinclair...

Mickey knew what he was doing. This has an effect on the deputies.

MALLORY
(yelling)
Make a path!

The wall of deputies starts moving backward.

The Knoxs and their hostages start moving forward with Wayne yelling all the way.

The deputies keep their guns trained on the caravan, but they keep giving ground, until they reach the doors of the front lobby and they begin to part like the Red Sea.

Wurlitzer stands his ground.

WURLITZER
How far do you think you're gonna get?

MICKEY
Right out the front door.

(CONTINUED)

CONTINUED: 2

WURLITZER
That'll never happen.

MICKEY
It is happening.

The caravan marches forth. Wayne and Duncan keep shouting their speeches. Nobody dares to move on them, but the deputies keep their weapons ready.

Wayne stops his speech to take a breath.

MALLORY
Don't stop!

Wayne starts up again.

The deputies are completely frustrated. Mickey and Wurlitzer are nose to nose.

WURLITZER
(to Mickey)
I will personally hunt you down, blow the head off your fucking-whore-wife, and plant your sick ass in the ground all by myself.

MICKEY
(calmly)
Another day perhaps, but not today.

Mickey leaves FRAME.

CUT TO:

EXT. COUNTY JAIL - DAY

The doors swing wide in SLOW MOTION as the caravan of Mickey, Mallory, Wayne and Duncan take their first step into the open air.

A crescent of deputies frame the group in the B.G. while Wurlitzer stands, defeated, just behind Mickey.

FREEZE FRAME on WIDE ANGLE.

Image DISSOLVES to BLACK & WHITE before BURNING into WHITE LEADER.

EXT. WOODS - DAY

The WHITE LEADER is disrupted by a fogged image in BLACK & WHITE. The image settles into an ECU of Wayne. He's being filmed by a 16mm CAMERA that he is presently balancing on a fence post.

This entire SCENE is played out cinema verite. The SOUND is not in sync as Wayne steps back into a MED SHOT. He looks directly into the CAMERA.

WAYNE
This is Wayne Gayle. I'm wounded and my crew, Roger and Scott, are dead. This may be out of sync 'cause we are shooting with a wild camera and a standard recorder we found in the van. Mickey Knox's plan worked. We walked out the front door, into my news van and made our getaway. When we were followed by patrol cars, Mallory Knox killed Deputy Sheriff Duncan Homolka and tossed his body out the back. Mickey told authorities over my police band that I would surely be next if they didn't give up the pursuit. They took Mickey at his word and called off the pursuit. Why helicopters weren't employed, I don't know. My only thought is it all happened too fast for arrangements to be made. We've just pulled off to the side of the road to do this interview. Tensions run high--

Mickey screams O.S.

MICKEY (O.S.)
We ain't got all fuckin' day!

WAYNE
Without any further ado, Mickey and Mallory. . .

Wayne steps forward and picks up the CAMERA and while conducting his interview, the CAMERA remains hand held.

CAMERA focuses on Mallory sitting on a stump, while Mickey paces in and out of FRAME in the B.G.

WAYNE (O.S.)
Mallory, what did you think of Mickey's plan? Did you think it would work?

(CONTINUED)

CONTINUED:

MALLORY
It wasn't 'till we got on the ground floor that I totally realized they weren't gonna shoot unless we shot first. When we got out of the stairwell, I remember thinking, 'Oh my God. This just might work.' But Mickey knew it would work all along. There wasn't any doubt in his mind. It's not like there was and he just didn't show it. He knew it would work.

WAYNE (O.S.)
What did you think then?

MALLORY
I wondered how long it would be before we'd get to be alone together. And I wondered if I could wait that long.

WAYNE (O.S.)
Did you have anything to do with the riot in the laundry room?

MALLORY
Haven't you been listening to a fuckin' word I said? . . . Oh, I'm sorry. Can I say fuckin'? I can't, can I?

WAYNE (O.S.)
Try to keep it to a minimum.

MALLORY
We had nothing to do with that riot. That riot was just -- whatchmacallit --

Mickey can be heard faintly in the B.G.

MICKEY
Divine intervention.

MALLORY
What he said. We didn't know jack shit about any riot. It just happened. It was kismet. We didn't even know those people. How are we supposed to organize a riot when we've been in fuckin' isolation for the past year? Just bleep out the fucks and jack shits.
(laughs)
I mean, it's not like we care.
(MORE)

CONTINUED: 2

MALLORY (cont'd)
If they wanna say we masterminded the whole thing, let 'em. It won't exactly keep us up at night. But you said you wanted the truth, and the truth is we were just lucky.

Mickey's snapping his fingers in the B.G.

MICKEY
C'mon, c'mon, let's hurry this up.

WAYNE (O.S.)
So, what now?

MALLORY
Well, now me and Mickey are gonna take it easy. Just enjoy each other's company, stop and smell the roses, notice the color purple, stuff like that.

WAYNE (O.S.)
How do you intend to disappear? You're probably the most famous couple in America.

MALLORY
Well, back in slave times they had a thing called the underground railroad. And we got a whole fan club out there just waiting to be conductors.
(to the camera)
So, you kids out there, keep the faith. Cause Mickey and Mallory will be comin' to your town real soon.

MICKEY
Okay, that's enough. End of interview. We gotta move.

Mickey approaches Wayne. CAMERA goes a little haywire as Wayne lowers it from his eye.

WAYNE (O.S.)
Okay, just let me swing around and film myself asking the questions. And then I'll do my little wrap up.

Mickey takes the CAMERA from Wayne, and while he speaks, he balances it on a fence post.

(CONTINUED)

CONTINUED: 3

MICKEY
Oh, we're gonna do a little wrap up, all right. But it won't be you starin' in the camera, looking dumb, and acting stupid. Instead, you're gonna be starin' down the barrels of our shotguns and we're gonna be pullin' the triggers.

Wayne forces a chuckle. Mickey steps away from the CAMERA and into a THREE SHOT. The NEWS VAN is parked in the B.G.

WAYNE
That's a joke right?

Mickey pumps the slide on his shotgun. Mallory grabs her shotgun from off the ground.

WAYNE
Just wait one fucking minute.

MICKEY
I said I'd give you a interview. Now unless I'm mistaken, we just did a interview.
(to Mallory)
We did a interview, didn't we?

MALLORY
Looked like a interview to me.

MICKEY
I said we'd give you a interview. I never said we wouldn't kill you.

WAYNE
Wait! I don't know, but I kindda felt during this. . . this whole escape that a kind of bond--

Wayne is shaking.

WAYNE
(continues)
. . . developed between the three of us. We're kindda in this together, don't ya think?

MICKEY
No. Not really.

(CONTINUED)

CONTINUED: 4

WAYNE
Don't touch those triggers! Please. I think I've already proven that a live Wayne Gayle is much more better than a dead. . . Way-- Gayle. I was your passport out of jail, not Duncan Homolka. But me! I'll be your passport outta---

MICKEY
Just save your breath, Wayne. We hate you. If anybody in the fuckin' world deserves to die, it's you.

Wayne is grasping for anything.

WAYNE
Wait! You can't kill me. Mickey and Mallory always leave somebody alive to tell the tale.

MICKEY
We are.
(points in camera)
Your camera.

Mickey turns to Mallory.

MICKEY
(John Wayne voice)
Let's make a little music, Colorada.

WAYNE
NO!!!

The two interview subjects start PUMPING rounds into Wayne, who's body dances like a puppet before collapsing to the ground.

Mickey and Mallory kiss each other passionately, then climbing into the news van, they drive away.

Wayne's body lays peacefully in FRAME until the CAMERA eventually rolls out of film.

CUT TO BLACK: